

LETTERS AND MONOGRAMS

FOR MARKING ON

Silk, Linen, and Other Fabrics,

For Individual and Household Use.

“The first letter of the first alphabet contained the germ of all literature, science, and art.”

“The alphabet was sent by special messenger, as the direct gift of God, to man.”

EDITED BY MRS. CROLY

(JENNY JUNE).

1,000 ILLUSTRATIONS.

L. E. C. Hopewell
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INTRODUCTION.

THE ALPHABET is as old as the world itself: at least its origin is so lost in the mist and myths of the ages that it is ascribed to Hermes, that clever fabled deity whose father was Zeus (Jupiter) and mother Maya (daughter of the earth), and who was also the swift-winged messenger of the gods before lightning had been harnessed to thought and speech and before thought and speech could have formed themselves into words. It is through the old illuminated missals—the work of pious monks—that we make the acquaintance of the earliest known initials, or capital letters, which were used and employed as works of art in illustrating written books before the mechanism of printing or machine reproduction became known. And let none be shocked or incredulous at the use of the term “pious monks.” The meaning of the word monk is *alone*, and signified the seclusion and isolation from the society of their fellow-men in which they lived. It is to these monks we owe the development and preservation of the arts which were represented in the pictured letters, red or black, which often inclosed portraits of kings or formed elaborate designs, with floriated borders and suggestions of landscapes, though perspective was unknown and landscape-painting as we know it an undiscovered region in art.

To those acquainted with the origin and history of art and letters in the broad sense this little historic reminiscence will seem unnecessary—perhaps out of place—but women are like the monks of old in living their lives very much alone, and they are also too apt to decry and depreciate their own work, particularly that which is personal or belongs to the household, and consider it poor, unmeaning, or “frivolous,” and whatever imparts to it dignity or the charm of historic association and continuity strengthens self-respect and gives to it, in the eyes of the worker, additional interest and value.

There is besides this, however, a great value in the knowledge and application of a system of graded and artistic marking, by initial letter or monogram (combined letters), of articles for personal or family use. It is essential to order, it indicates the right in property and often helps to preserve it, it is one of the evidences of a certain degree of refinement and care in the rearing and growth of a family, and a test of lettered or non lettered antecedents. But there are different ways of doing the same thing, and the excellent intention is often lost sight of in

ignorant or careless execution. One of the aims of this book has been not only to give as great a variety of initial letters, alphabets, and monograms as possible, culled from various sources and some original—the work of amateur artists and the students of the Women's Institute of Technical Design—but to teach how and where the different sizes, forms, and models of letters can be most suitably applied and with what materials they can be most suitably reproduced.

An embroidered letter or monogram upon handkerchief, bag, or useful case doubles its value as a gift. Upon underwear they are essential to order and refinement in our personal belongings; in the linen-closet they mark not only the ownership and the different degrees and purposes of the finer and coarser furnishings, but the thrift, the care, the conscience of the housewife—with whom, if she is true to her traditions, the linen-closet will be a source of peculiar pride, with more sermons upon its shelves than tongues could speak upon the beauty and virtue of classified and cultivated tidiness.

The Germans have cultivated the art of the household to a finer extent than any other nation, and we are borrowing nowadays their ideas so quaintly expressed upon jug and platter, table-cloth and napkin. But we must not be content with transferring the mere words without imbibing the spirit which prompted them. Upon women depends the preservation and cultivation of the household amenities—of the infinite gifts and graces which center in the word *home*. Let us neglect nothing which shall make that word dearer, which shall increase its significance, which shall impress it upon the hearts of children and render it lovely and suggestive of all good things in their memories; and a regular system of nomenclature wrought by the gentle hands of mother or sister is no small factor in bringing about this result.

JENNY JUNE.

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LETTERS AND MONOGRAMS.

DIRECTIONS FOR TRACING AND TRANSFERRING DESIGNS.

TRACING and transfer paper can be purchased at all stores where they sell artists' materials, and by their aid a design may be copied at home. The mode of operation is this: Place your tracing-paper over the design to be copied, and trace all the lines over carefully with a lead-pencil. It is well to put a weight on the end of the paper furthest away from you, so as to insure its remaining in exactly the same place. Now take the cloth on which you wish to make a new copy of the design, lay upon it the transfer-paper, and over that the tracing-paper. With the point of a knitting-needle (not too sharp or it will cut through the paper) trace over every line of the design on the tracing-paper. Care must be taken that the papers are kept exactly in their place upon the cloth. You must bear on sufficiently hard to make a visible mark upon the cloth. A little practice enables a person to do this easily.

TRACING-CLOTH, OR ARCHITECTS' CLOTH,

is even better than tracing-paper for copying designs, as it does not wear out so easily as the paper. It may be bought where they sell artists' materials.

TRANSFER-CLOTH

is also superior to transfer-paper from its greater durability, but is not generally for sale in this country, we understand.

POUNCING

is another method of transferring a design. Rub the pounce over a piece of paper on which the pattern has been drawn, secure it firmly on the cloth to be embroidered, and prick the pattern through to the material beneath, so as to deposit the pounce upon it. Paint the outline with drawing-liquid, which may be had in any color. There are various preparations made; those of gum and white lead should be avoided, as they make a rough surface and have a tendency to peel off. When tracing designs for embroidery on dark and raised materials, outline the design on a piece of strong cartridge-paper; then prick with a pin or No. 6 needle along every line of the outline (or run your sewing-machine needle over the lines), which should be laid on a roll of flannel. Holes should be an eighth of an inch apart or less. Lay the pricked pattern on the material and flatten it well down with heavy weights at the edge. Fill a small bag, made of coarse muslin, with white French

chalk or pipe-clay, and rub the chalk through the pin-holes until every one is filled with it. Care must be taken not to have the bag of muslin too thin, as only a little of the chalk ought to go through, else the outline will be broad and blurred. Raise up the paper very carefully, so as not to disturb the dots of chalk. Fill a paint-brush with white water-color (paint) and gum or water-size, and paint the lines indicated by the dots of chalk. For light materials charcoal may be used and brushed on with a drawing-stump.

DESIGNS ALREADY PERFORATED

with powder for pouncing them, and a pouncet, can be bought in New York. This is called the French dry process, and a hot flat-iron is used to make the design stick. The so-called Japanese alphabet, for tea-cloths, etc., in this volume was transferred in this manner.

BRIGGS' LETTERS

are transferred by still another process, resembling decalcomania, we believe. You can use these letters but once, however, while the dry process may be repeated a number of times.

MATERIALS FOR EMBROIDERY.

Cottons.—Cotton *à la Croix*, ingrain cotton, colored marking-cotton, Madonna cotton, are all used for embroidery. Cotton *à la Croix* produces, perhaps, a better effect than any other upon embroidery-muslin, muslin, and linen. New names and brands, both of cotton and silk, are continually springing up, so that it is difficult and unnecessary to describe them all.

Silks.—Embroidery silks and crewel embroidery silks are among those most used.

Etching-Silk is used to define a clear, sharp outline. For a softer outline

Filoselle may be employed, splitting it where you desire fineness.

Pearsall's Silks are among the most reliable for fastness of color. It is a good plan to dip silks that are to be used on wash-goods in hot water before working with them. It is wisest to buy the best silks, and not the cheapest. The same holds true of

Crewels.—Those of the best quality should be purchased. The shades are better and they wash well.

WASHING CREWEL WORK.

Make a lather of the best primrose soap or curd soap and rub the article to be washed in it. Do not put a particle of soap on the work. Rinse in clean warm water and squeeze—do not wring. Shake well and stretch till dry, as directed for new work.

Another mode is to tie a handful of bran in a muslin bag and make with it a lather in warm water. Wash the crewel in this lather without using soap.

Crewel embroidery worked with the brightest colors may be safely washed if previously immersed in a solution made by dissolving a small quantity of sugar of lead in a quart of hot water; dry, then wash in the usual way, using as little soap as possible.

ARRASENE EMBROIDERY.

We strongly recommend arrasene to our readers for its extreme beauty, as well as for its novelty and durability. We give a few hints on the working of arrasene which we trust will be useful. The design must first be traced upon the material to be worked upon in the same way as for crewel or silk embroidery. Arrasene may be worked on plush, velvet, cloth, Utrecht velvet, satin, Roman satin, Java canvas, or crash. If on furniture-satin it will not be necessary to line it; if thin satin be used a lining of muslin, thin linen, or some material of the kind will be needed. Arrasene may be worked either in the hand or in a frame. If the piece of work be large or the foundation be satin, a frame is convenient to prevent the work from puckering or shrinking; but there is no fear of that with a small piece of work. The needle used for working should be what is called a chenille needle. It is like a Berlin-wool needle with one exception—it has a sharp point; it must have a very large eye. Wool and silk arrasene are used separately or together. The silk relieves and brightens the wool very much in the same way as filoselle is used to improve Berlin-wool work. The stitch mostly employed in arrasene is the same as cording-stitch, but it is worked rather longer. Care must be taken not to twist the arrasene in working. It is not well to use a very long needleful of arrasene, as it becomes somewhat impoverished in working when used too long. The arrasene requires to be drawn steadily through the material, so as to prevent roughening it too much. When the work is finished a soft brush may be used to raise the pile and equalize the surface. Where a stitch of the arrasene does not quite fall in its place with other stitches, put the needle under it and give it one twist, which will sometimes greatly improve the work.

PASTE FOR APPLIQUÉ EMBROIDERY.

To three tablespoonfuls of flour allow half a teaspoonful of powdered resin; mix smoothly with half a pint of cold water; let it boil five minutes stirring all the time. If the paste is to be kept some time; it will be found advisable to add a teaspoonful of essence of cloves to it while it is boiling.

MODE OF STRETCHING FINISHED EMBROIDERY.

When the work is finished it will be found that it has become much drawn and puckered. To remedy this a clean cloth must be wet in clear cold water; wring it out tightly and place it on a deal board or table; then put the work upon it, face upward. With drawing or other pins pin out the work and strain it as much as possible; leave it for twelve hours in dry weather and longer in damp weather. If it has been properly stretched it will be perfectly smooth when taken off the board. If it has not been tightly strained repeat the process, again wetting the cloth.

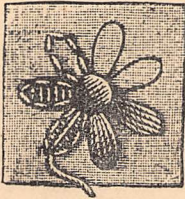
ETCHING-INK.

This can be bought, with pens, at stores for the sale of artists' materials. It is used for drawing on doylies, napkins, duster-cases, etc.

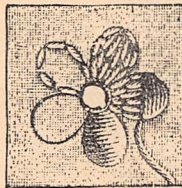
EMBROIDERY STITCHES.

SATIN-STITCH.

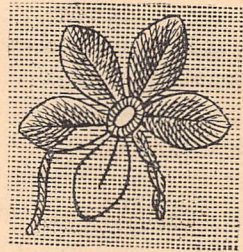
Illustrations Nos 1, 2, and 3 show how this stitch is worked. It is a perfectly simple stitch, but one much used in white embroidery and for initials and monograms. It may be worked either lengthwise or crosswise. If a raised effect is desired, run the thread in and out (between the outline) before working the satin-



NO. 1.—RAISED FLOWER
WORKED LENGTHWISE.



NO. 2.—RAISED FLOWER
WORKED CROSSWISE.

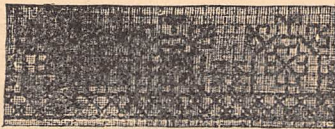


NO. 3.—FLAT PETALS.

stitch. If a flat effect is preferred, omit the running of the thread. No. 3 shows a flower worked in veined and flat satin-stitch.

ITALIAN-STITCH.

This stitch is often used in cross-stitch designs. It is now pretty well known as Holbein embroidery, for the reason that Holbein introduced it in his paintings. Illustration No. 4 gives an exact but small specimen and shows clearly how it is worked—*i.e.*, in back-stitch. It is as neat on the wrong as on the right side.



NO. 4.—BORDER : ITALIAN-STITCH.



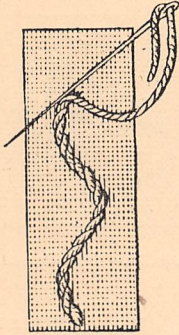
NO. 5.—BEADING-STITCH.

BEADING-STITCH.

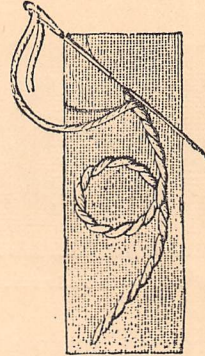
Illustration No. 5 shows the exact mode of working the stitch, which is used sometimes where very light sprays are introduced into a design.

CREWEL OR STEM STITCH, ALSO CALLED CORDING-STITCH AND OUTLINE-STITCH.

Begin at the bottom of your work and work toward the top. When you have reached that turn and work toward the bottom, so that you may always work from you. This stitch should be worked in curved lines as far as possible. Nos. 6 and 7 show how to work toward the right and the left. This stitch is much used in crewel or Kensington work.



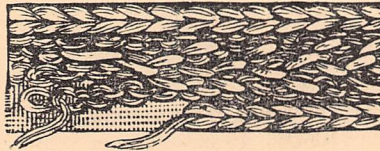
No. 6.—CORDING-STITCH.



No. 7.—CORDING-STITCH.

CORAL, OR FEATHER STITCH.

Make a knot and draw the thread through the work. Hold the thread down with the thumb, keeping it toward the right. Put the needle in a very short distance from where the thread is drawn through, take a stitch slanting down toward the left, and draw thread up. For the next stitch turn the thread quite to the left and take your stitch slanting to the right. Repeat these two stitches in turn (see center of No. 8). The feather-stitch is here shown on a groundwork of stitches and running between two lines of chain-stitch.



No. 8.—CHAIN AND CORAL STITCH.

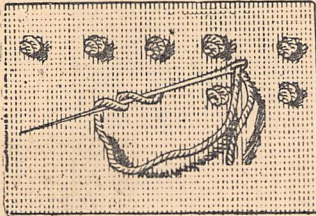
CHAIN-STITCH.

Make a knot, draw the thread through the material, hold it down with thumb, work a short stitch in a straight line, and draw it up. For the next stitch, hold the thread down as in the first stitch, put the needle through the lower part of the last stitch, make a stitch of the same length, and draw through. (See No. 8.)

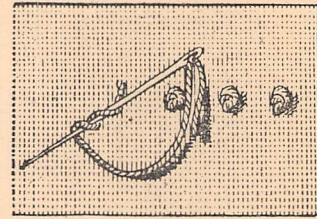
KNOT-STITCH.

To work the knot-stitch your needle and silk must be pulled through to the front of the work exactly where you desire the knot to be. Hold the silk down with the thumb of the left hand, and twist the needle twice or thrice, according to

the size of the knot required, through the part of the silk which is tightened by the left thumb (see illustration No. 9). Continue to hold the silk with your left thumb and turn the needle quite round toward the left with your right hand. Insert it a short distance from the place it was brought up. Continue to hold the silk with the left thumb until you have drawn the knot to its proper degree of tightness. If you have followed exactly our instructions you will have a knot like the one shown in the designs Nos. 9 and 10.



No. 9.—Knot-Stitch.



No. 10.—Knot-Stitch.

DOT-STITCH, CALLED ALSO POINT DE POIS, POINT D'OR, AND POINT DE POSTE.

This stitch is used in embroidery either to fill in the center of leaves, flowers, etc., or to trace out a pattern with a number of single lines made with a series of small dots. To work, bring the needle up from the back of the work, outline a tiny round, and work overcast over it until a small raised knob is formed. Very small dots are not outlined but are made with two overcast-stitches.

Another slightly different form of dot-stitch is worked like the back-stitch, except that the needle is not put back to the place it is drawn out from, but an interval of about the length of the stitch remains unworked.

LONG-STITCH.

This is a name given to satin-stitch when worked without any threads being run underneath—*i.e.*, when flat.

OVERCAST-STITCH.

This is used to work around eyelet-holes or to form outlines of stems, flowers, or leaves worked in satin and other stitches when they are to be raised, or to work the whole design. Plain overcast is made thus: Run a foundation-line from right to left. Bring the needle out just beyond the end of the line. Put the needle into the material over this line, bring it out under it and in an upright position, and keep the working-thread away from the stitch. Cover the foundation-thread with a series of small, close-together stitches so made, and put the needle in each time at the same distance from the stitch last made and quite straight down.

Slanting Overcast is similar to stem-stitch. Do not run any foundation-thread, but cover a traced line with small, evenly made slanting stitches. Put the needle in over the traced line and bring it out under the line, letting it slant from left to right so as to give a slanting direction to the stitch.

POINT RUSSE.

This stitch is much used in fancy embroideries upon linen, cloth, or silk materials, and consists of covering a traced outline with lines of long straight stitches. Patterns worked in it should contain no lines of any great length, but short straight lines, Vandykes, sprays, etc., but not rounds nor curves. Every part of the outline is to be covered—*i.e.*, none left unworked. Should a traced line be too long to look well covered with only one stitch, divide it into two or three equal stitches.

HERRING-BONE-STITCH.

This stitch comes effectively into some kinds of embroidery; when worked, it resembles the letter X placed in continuous lines. The great point is to work in even parallel lines. Put the needle in from right to left at the bottom line, take up a few threads, and draw out the needle quite straight with the place you put it in. Then at an angle work another stitch in the same way at the upper line, keeping your thread over the little finger of the right hand. A good illustration of this stitch is shown in No. 4 (page 12), where it presents the even appearance generally needed.

COUCHING-STITCH.

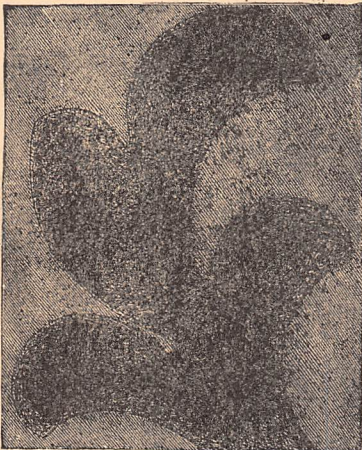
Couching-stitch is frequently used for covering joins. It consists of a strand of cord, or of several strands of silk or wool, laid together and caught down by stitches of the same or some other material at equal distances. No. 11 shows an example of using cord. This stitch is much used in embroidering on plush.



No. 11.

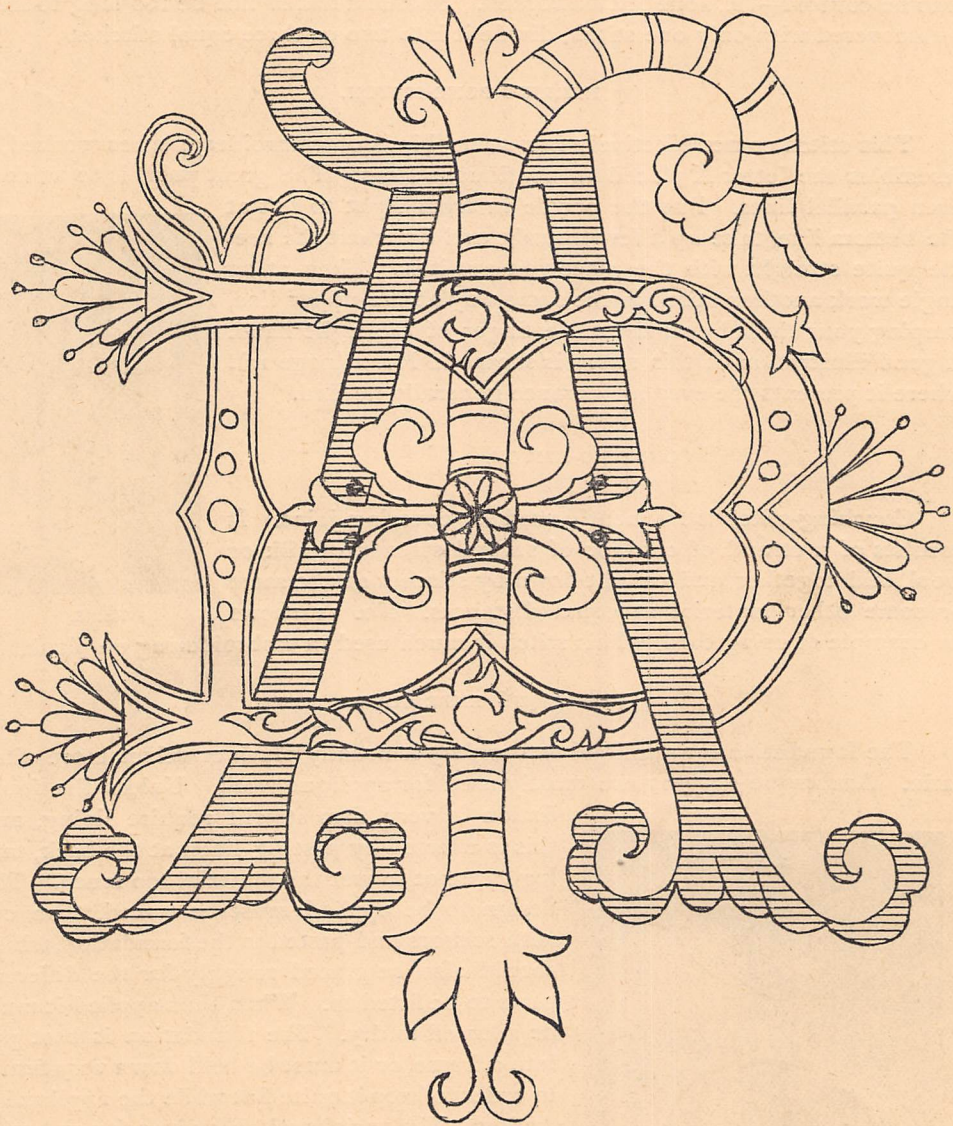
APPLIQUÉ EMBROIDERY.

The foundation for appliqué embroidery is usually plush or velvet, more often satin. Arabesque designs are mostly used for appliqué work. Unless the foundation is very firm it will require lining, and this is effected by pasting linen at the back, taking care not to wet the material too much. The design to be applied must be traced, then cut with scissors and pasted to the foundation, which should also be traced roughly for the different parts to be fitted to. When thus applied it must be allowed to dry. The foundation is best put into a frame, or it must be held down very firmly in order to keep it quite flat while the appliqué is drying. The various stitches given for embroidery are used on most appliqué designs. The edges of appliqué are sometimes button-holed, sometimes worked in chain and sometimes in cording stitch, and in some cases gold or silk cord is sewed over the edges. No. 11 shows a mode of edging appliqué with couching in cord; No. 12, velvet appliqué on a silk foundation with the edge worked over in chain-stitch.



No. 12.

Designs for Initials and Monograms.



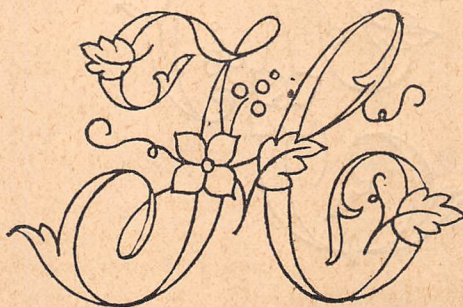
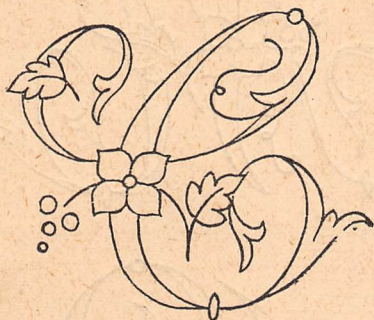
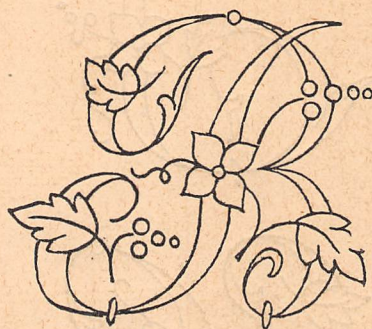
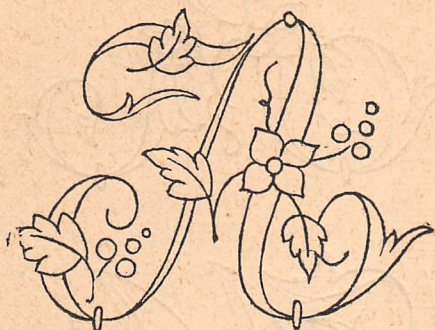
No. 13.

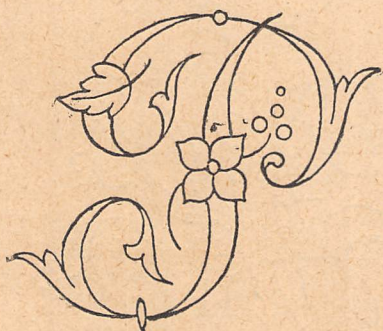
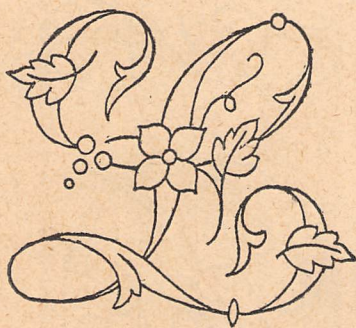
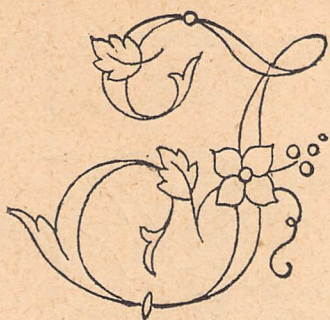
SATIN BED-QUILTS, OR CRAZY-QUILTS.

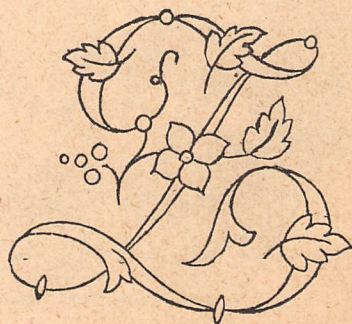
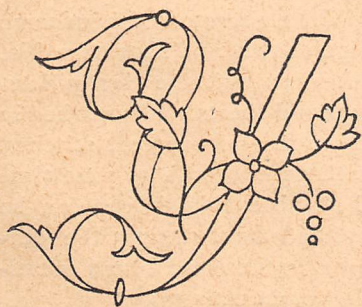
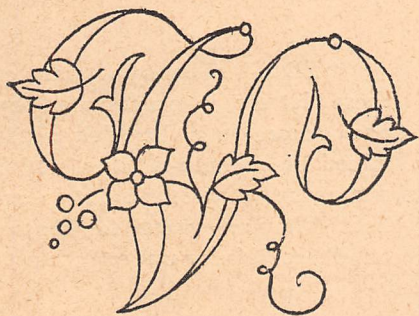
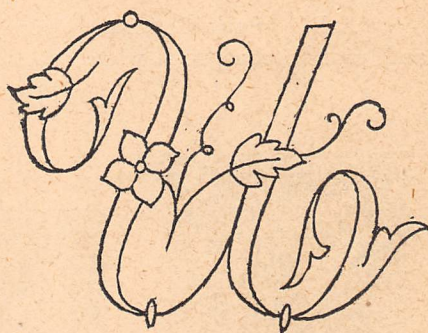
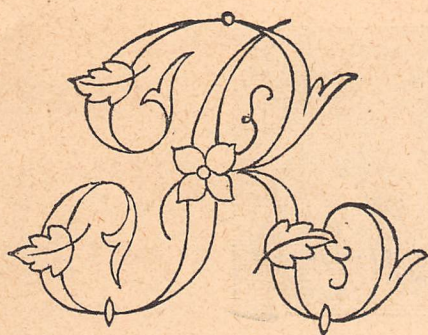
This beautiful and elaborate monogram would look very handsome, embroidered in several colors, in the center of a satin quilt. The reverse side of a crazy or other patchwork silk quilt is appropriately finished in this way. The design would also be very suitable for pillow-shams, etc.

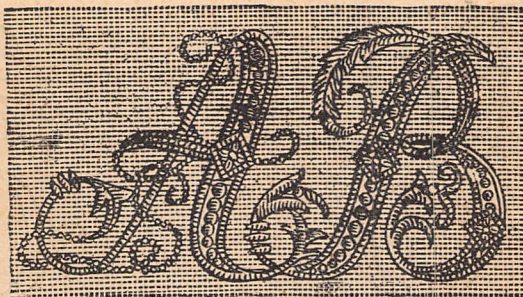
DESIGNS FOR PILLOW-SHAMS.

This alphabet (No. 14) is very pretty for pillow-shams or handkerchiefs. It is worked in satin-stitch with white embroidery-cotton.



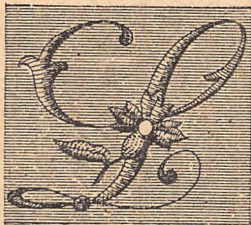




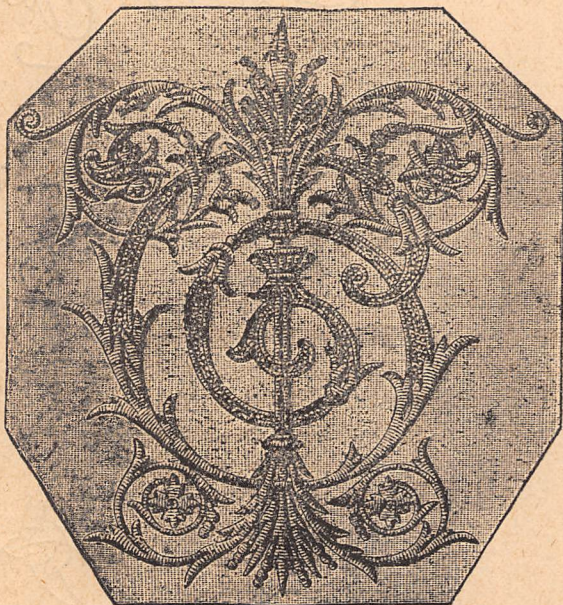
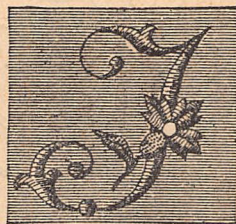


No. 15.

"A B." Suitable for handkerchiefs or house-linen. They are worked in satin and knot stitches, with white cotton.



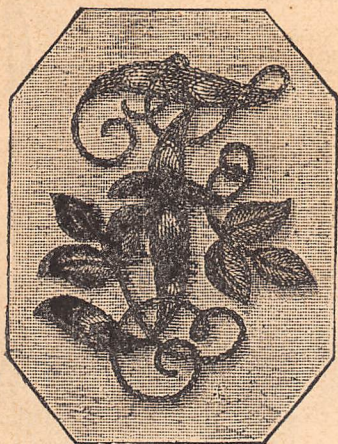
No. 16.



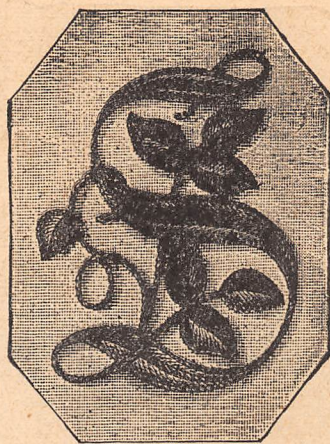
No. 17.

"Elise." The open part of these letters is ornamented by one or more dots; the thick part is raised over chain-stitches, which make the work stand out in relief. They are pretty for shams, handkerchiefs, or underclothing.

The elaborate and handsome design shown in illustration No. 17 is very suitable for pillow-shams and sheets. It is worked in satin, dot, and overcast stitches. For those who wish to save time and trouble, this design can be simplified by omitting the dot-stitches in the letter G and substituting plain satin-stitch.



No. 18.



No. 19.

The initials shown in illustrations 18 and 19 may be worked in either white or colored cotton, or in silk. They are effective on pillow-shams.

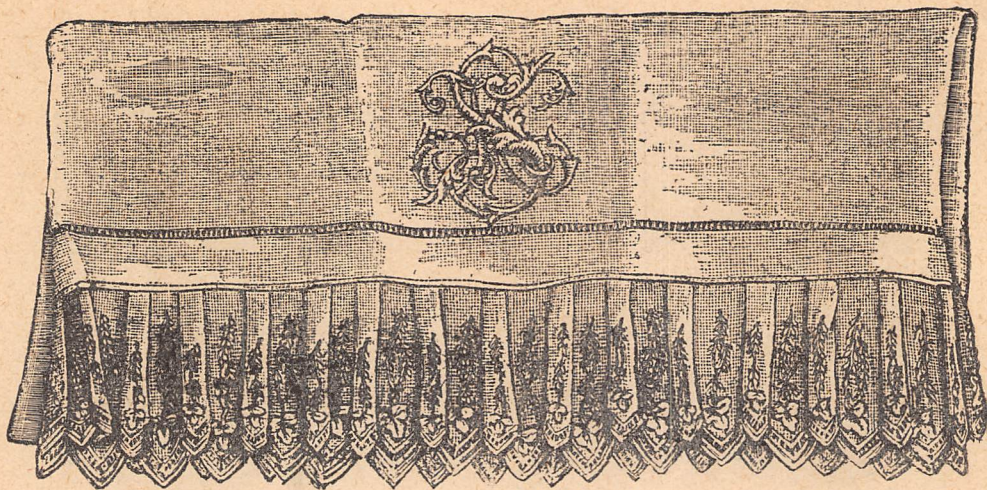


No. 20.

Nos. 20 and 21 are suitable for shams, and may be worked in outline or chain-stitch, or with braid sewed on. White cotton is most suitable for them, although colored cotton or silk may be used.



No. 21.



No. 22.

SHEET WITH MONOGRAM AND EMBROIDERED FRILL.

This handsome sheet is made of fine linen; the edge has an embroidered ruffle, put on in box-plaits. The monogram is embroidered in satin-stitch.



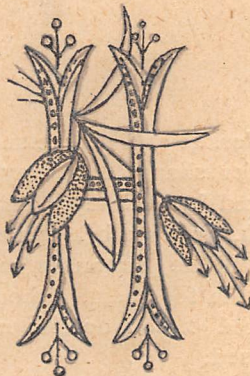
No. 23.

No. 23 shows a monogram that will be found suitable for pillow or sheet shams.



No. 24.

"C" and "H." These initials are worked with white embroidery-cotton.

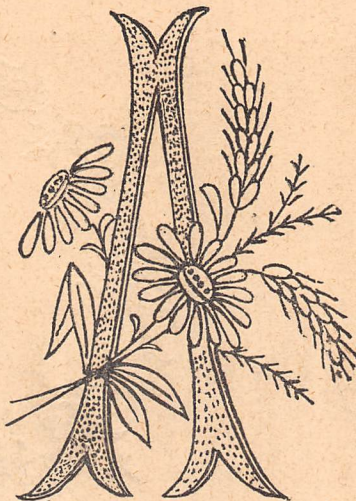


No. 25.

Nos. 26 to 28 are initial letters for pillow-shams. They should be embroidered in white cotton, in satin, dot, and stem stitches.



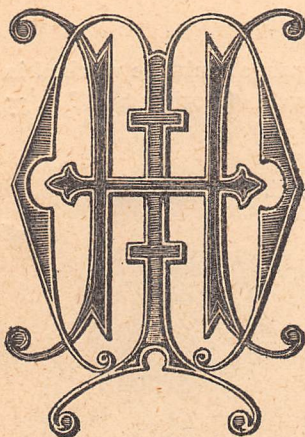
No. 26.



No. 27.



No. 28.



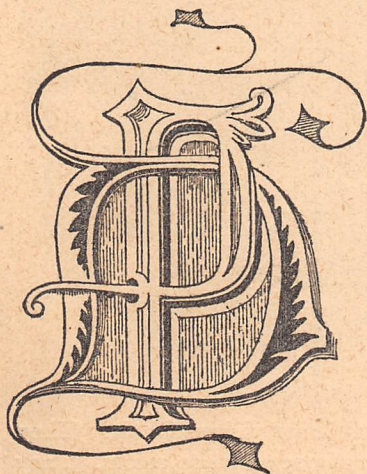
No. 29.



No. 30.



No. 31.



No. 32.

Nos. 29 to 33. These monograms and initials are handsome, and appropriate for pillow-shams.



No. 33.



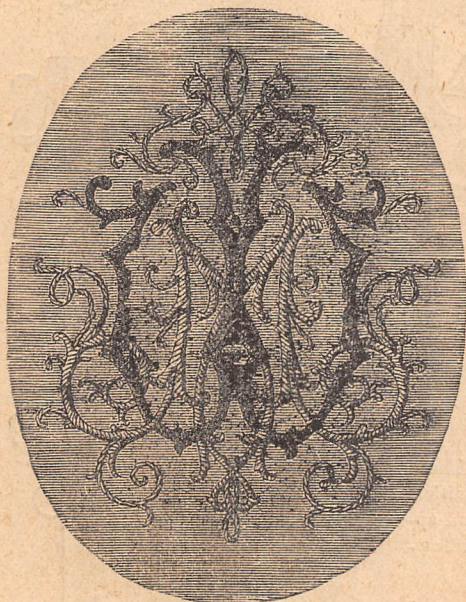
No. 34.



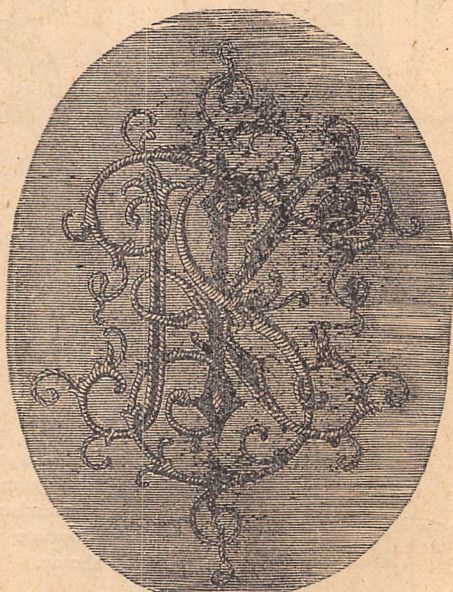
No. 35.

"J C C" (No. 34). This chaste and elegant monogram should be worked in outline-stitch, with colored embroidery-cotton, silk, or crewel. (Both it and No. 35 were designed at the Women's Institute of Technical Design.)

"C" (No. 35). This beautiful letter is to be drawn with etching-ink.

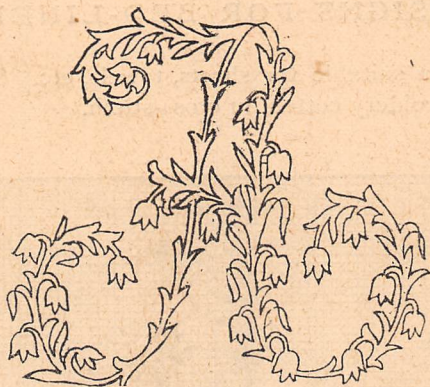


No. 36.



No. 37.

Nos. 36 and 37 are very effective monograms, suitable for pillow-shams. They may be embroidered in white cotton or colored cotton of one or more colors. They are worked in satin and cording or outline stitch.



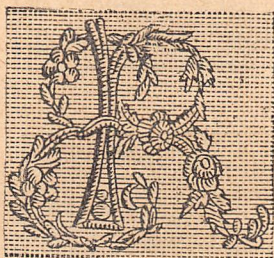
No. 38.

No. 38 would look well worked in chain-stitch, or it may be braided with white braid. For this purpose the design would need to be enlarged.

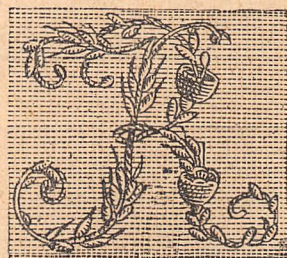


No. 39.

The monogram illustrated in No. 39 should be worked in satin, stem, and dot stitches, with white cotton.



No. 40.

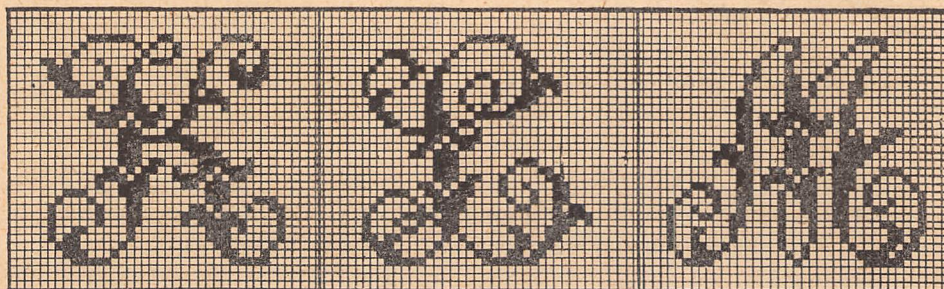
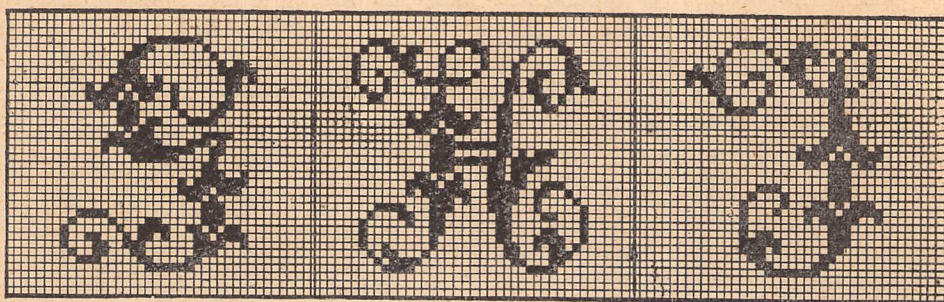
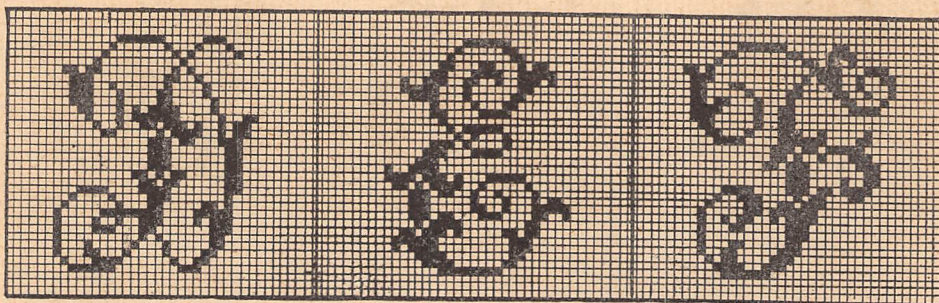
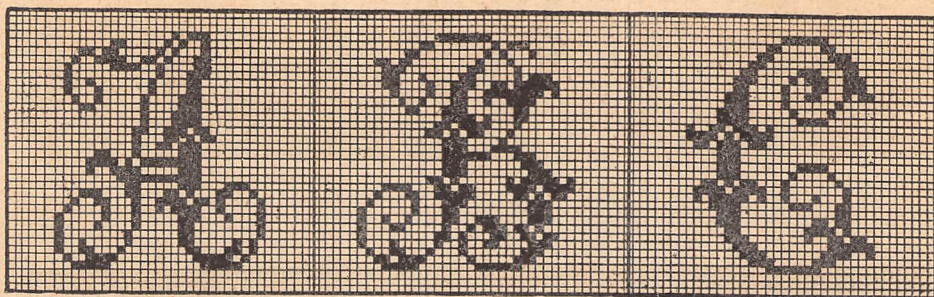


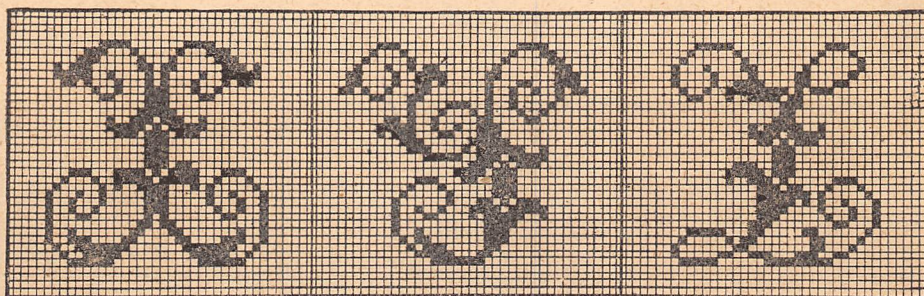
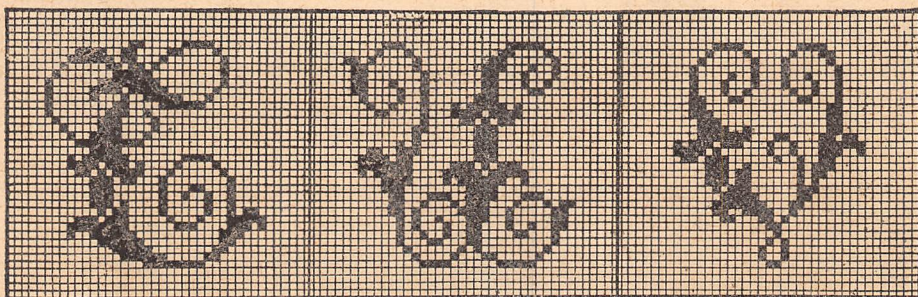
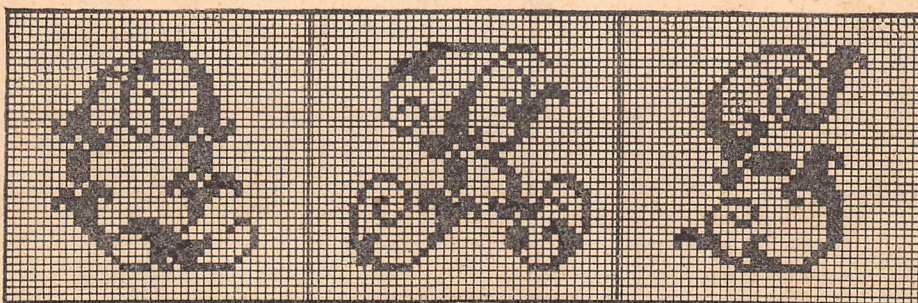
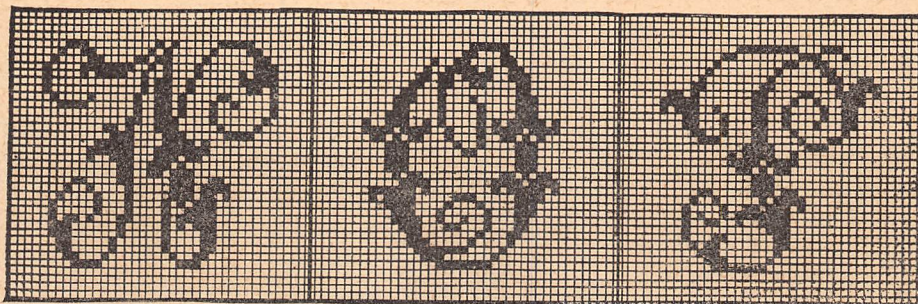
No. 41.

Nos. 40 and 41—monogram and initial letter. These letters are worked in satin and overcast stitches, with white embroidery-cotton. They will be handsome if well worked.

DESIGNS FOR BED-LINEN.

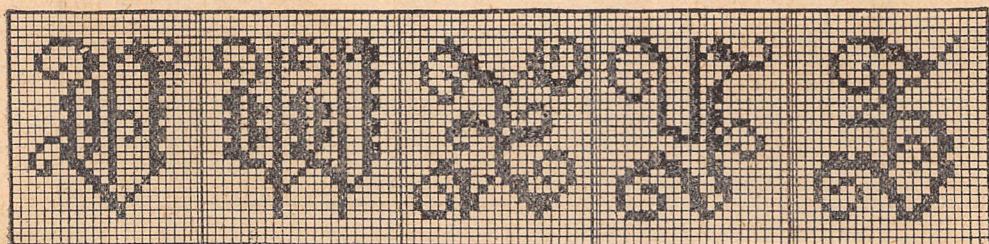
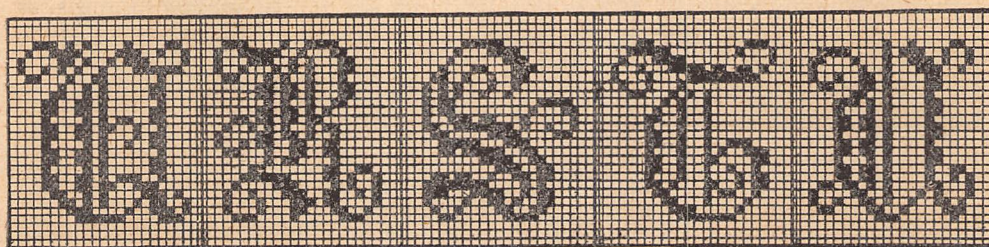
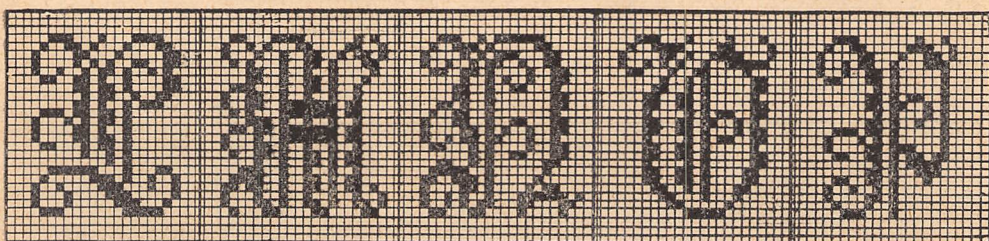
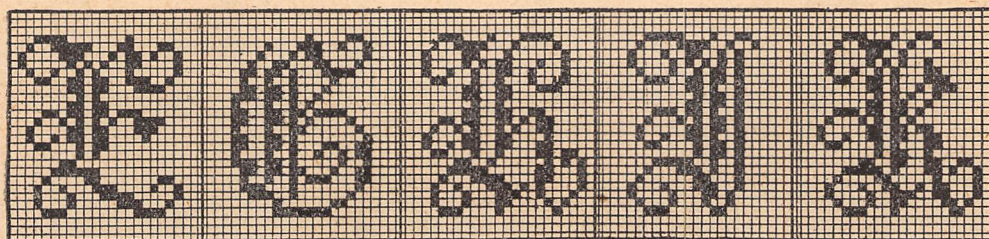
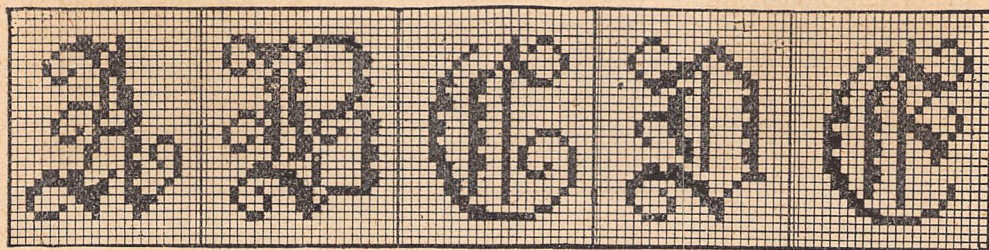
No. 42 is an alphabet suitable for sheets, towels, etc. To be worked with red or blue marking or embroidery cotton, in cross-stitch.

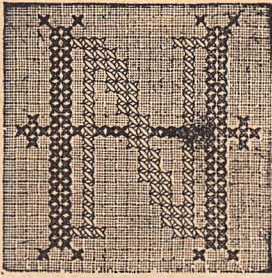




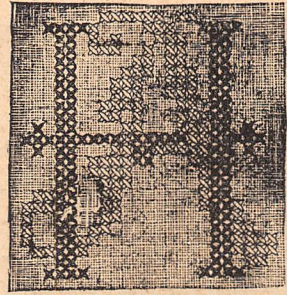
This alphabet—in a modification of German text—is suitable for sheets, etc. It is worked in cross-stitch, with colored embroidery or marking cotton.

No. 43.



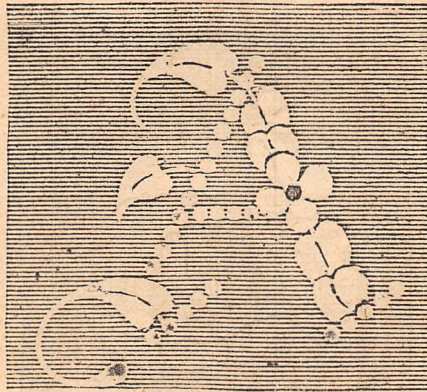


No. 44.

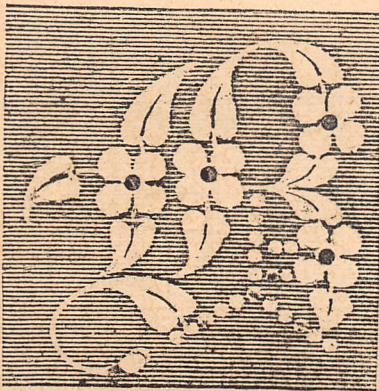


No. 45.

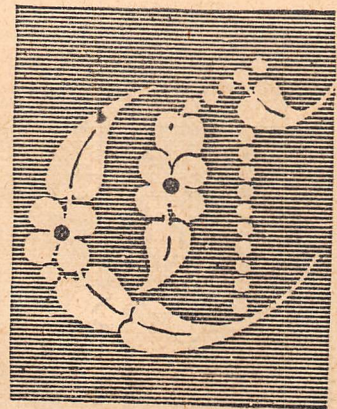
Nos. 44 and 45. These monograms are suitable for bed or table linen. They are worked with cross-stitch in embroidery or marking cotton of two colors. Red and blue may be used, or red and white, brown of two shades, or blue and white.



No. 46.

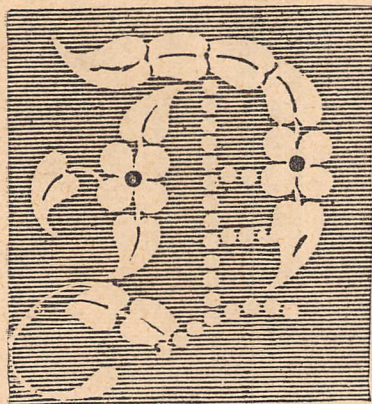


No. 47.

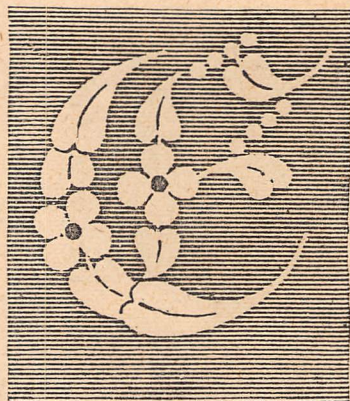


No. 48.

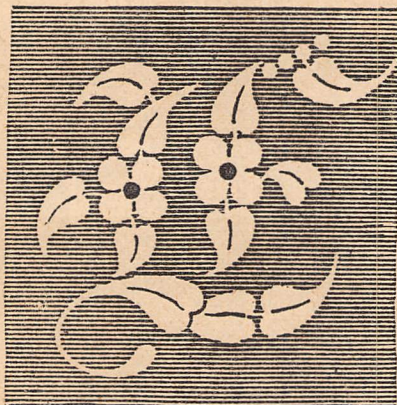
The pretty alphabet shown in Nos. 46 to 56, inclusive, is worked in satin-stitch, both raised and veined. The design is forget-me-nots and leaves. No. 56 shows the same design reduced in size.



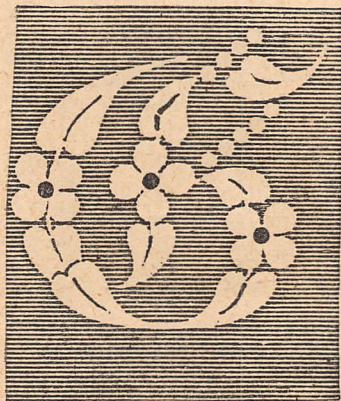
No. 49.



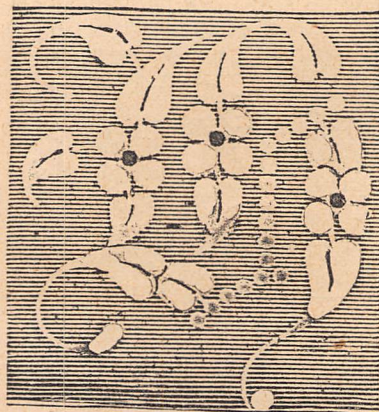
No. 50.



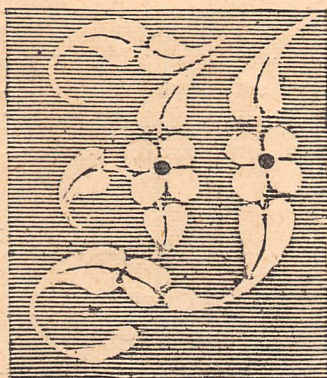
No. 51.



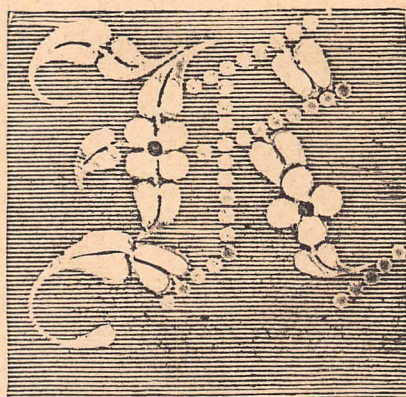
No. 52.



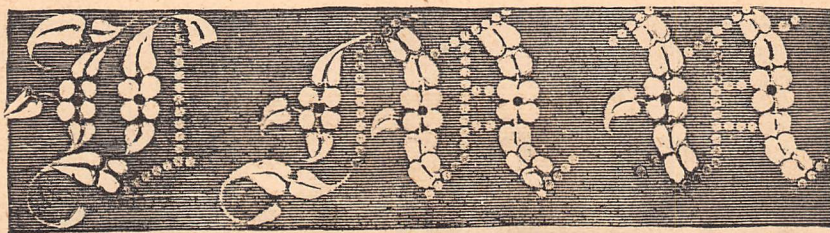
No. 53.



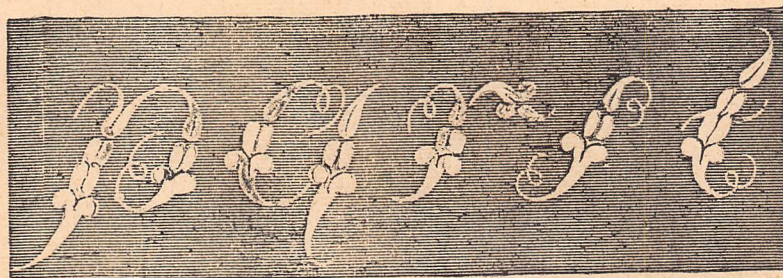
No. 54.



No. 55.



No. 56.



No. 57.



No. 58.

Nos. 57 and 58. These useful letters are worked in satin-stitch, veined in parts and ornamented with tendrils. They correspond with the capitals on pages 29, 30, and 31.

DESIGNS FOR BABY-BLANKETS.

Holy Angels

Guard thy bed

No. 59.

No. 59. This motto is in Japanese—or, as they are sometimes called, rustic—letters. They should be worked in silk, worsted, or crewels, in outline-stitch.

Our Pet

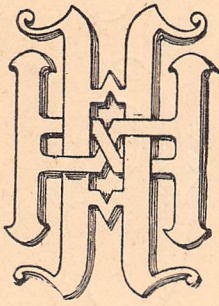
No. 60.

No. 60 is another motto for baby-blankets, with very pretty letters. It is intended for outline-stitch, and should be worked with silk, crewels—coarse or fine—or worsted, or it may be worked with arrasene.

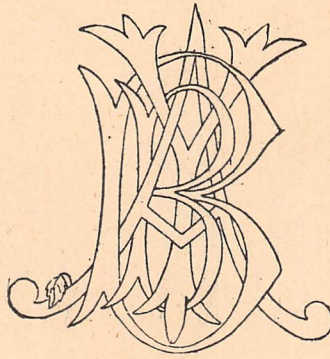


No. 61.

No. 61 (see opposite page). This beautiful monogram was designed at the Women's Institute of Technical Design. It would look very well on a baby-blanket. The A may be worked in deep red, the scroll pattern on it in gold, the C in two shades of blue outlined with gold, the T in gold outlined in black, while the light lines surrounding the whole design should be worked in gold.



No. 62.



No. 63.



No. 64.

No. 62—"H H"—should be worked in outline embroidery, with crewel, silk, or worsted.

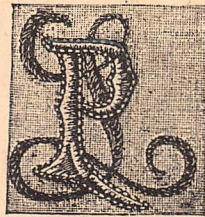
No. 63—"Baby." The whole word, formed into a handsome monogram, should be in outline-stitch.

No. 64—"G H"—should be worked in chain or outline stitch, with the diamond-like pieces worked solid.

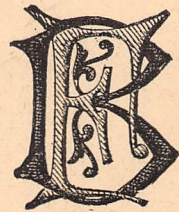
DESIGNS FOR TOWELS.



No. 65.



No. 66.



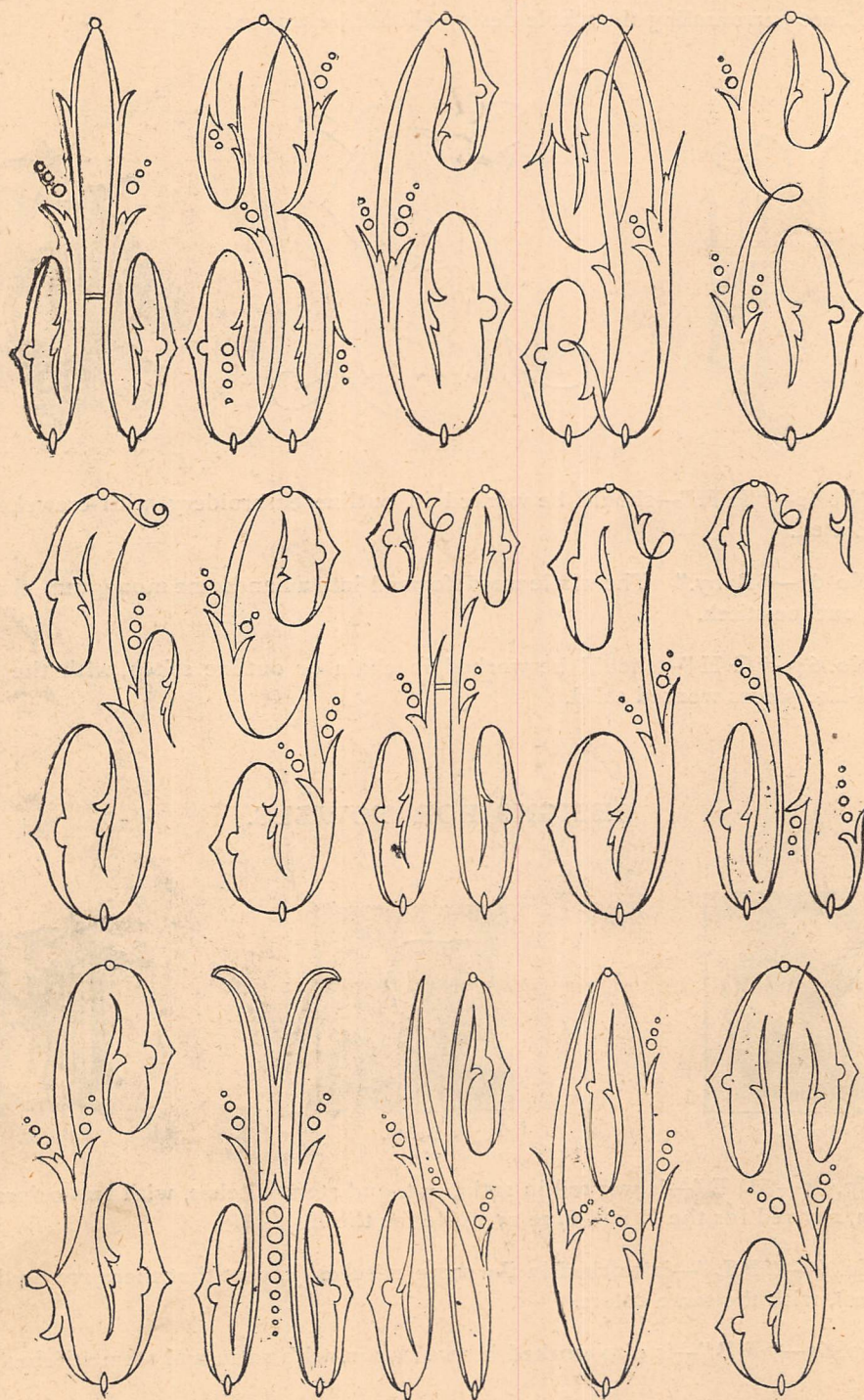
No. 67.

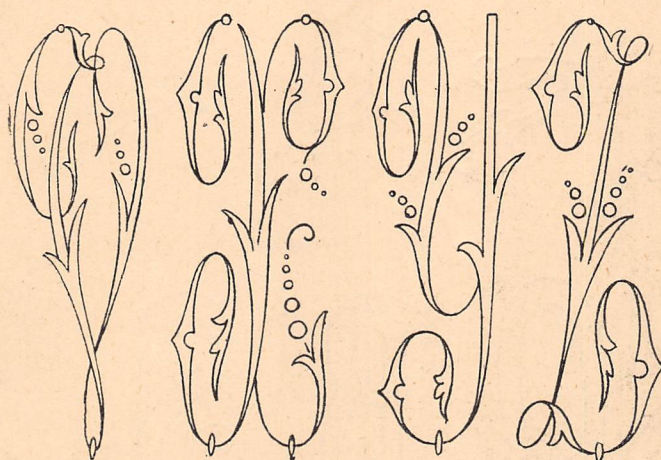
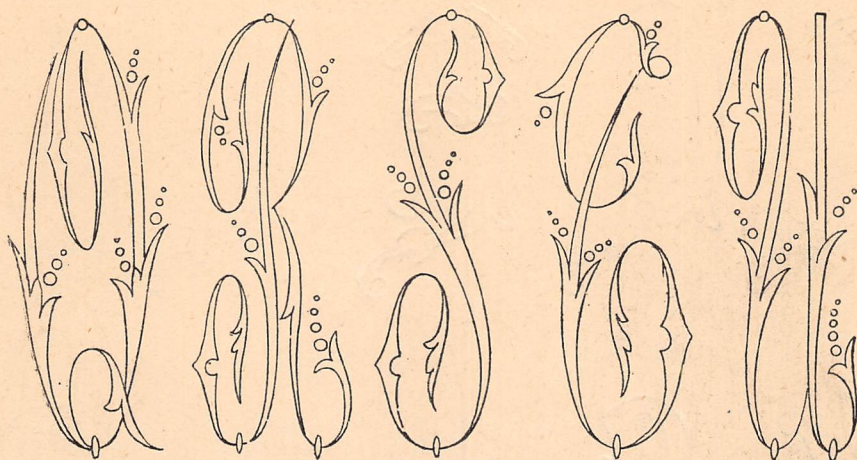
No. 65—"D E"—is worked in satin, dot, and stem stitches, with two colors of cotton, say red for the D and blue or white for the E.

No. 66—"P L"—is worked in the same stitches (except that there are no dot-stitches), with the same colors.

No. 67—"F B"—is also worked in two colors, with satin and stem stitches.

This handsome alphabet (No. 68) is very pretty for towels or bed-linen, although it may be used for many other purposes. It is worked in satin and dot stitches.

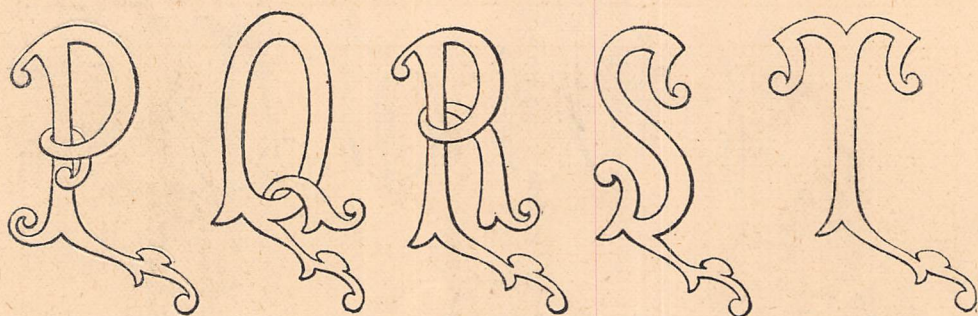
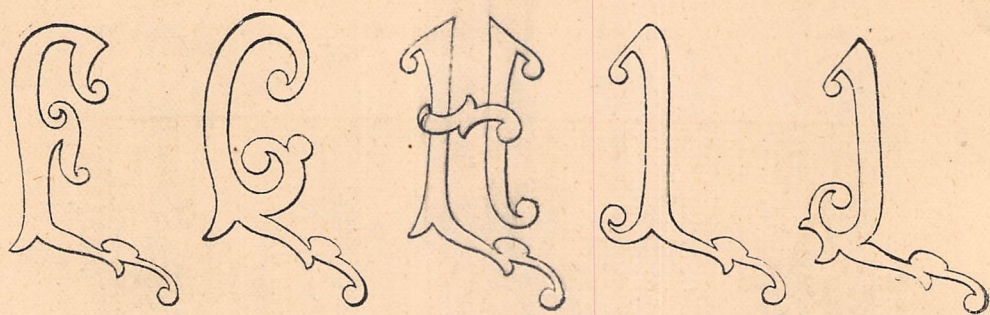




No. 79. This alphabet is to be worked in outline-stitch, and is very pretty and easily worked.

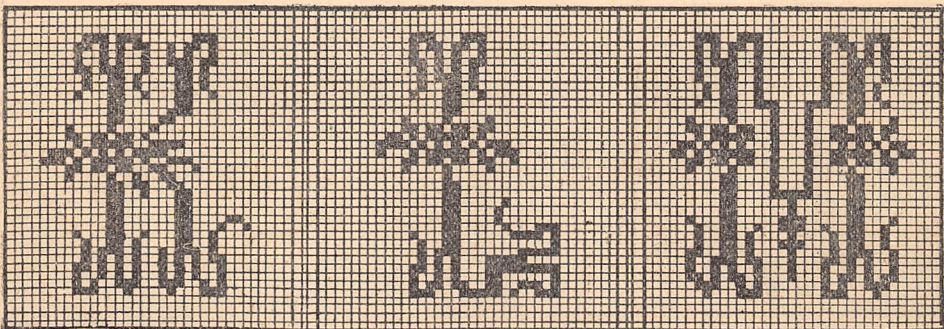
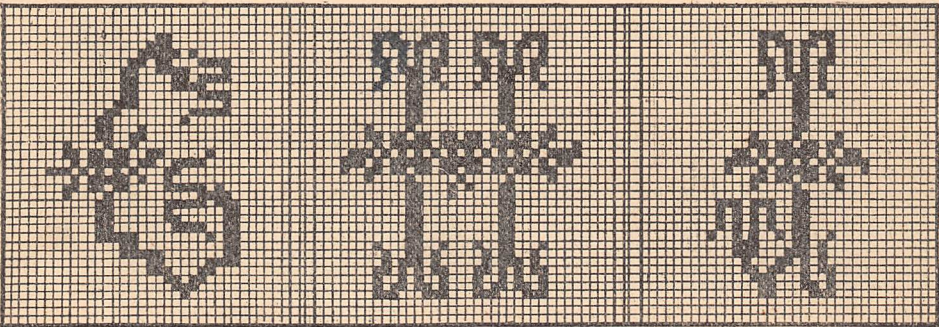
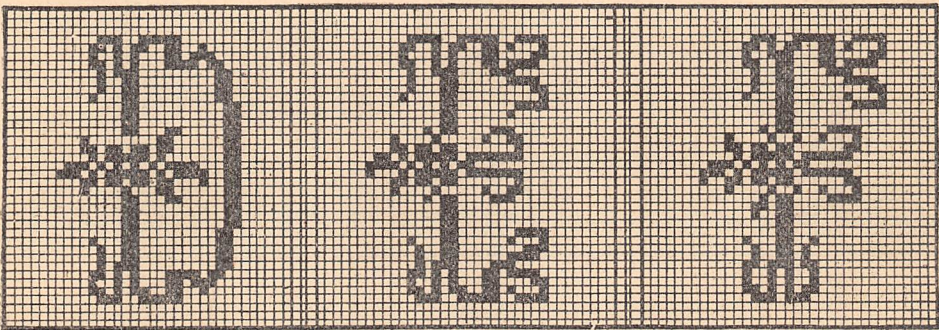
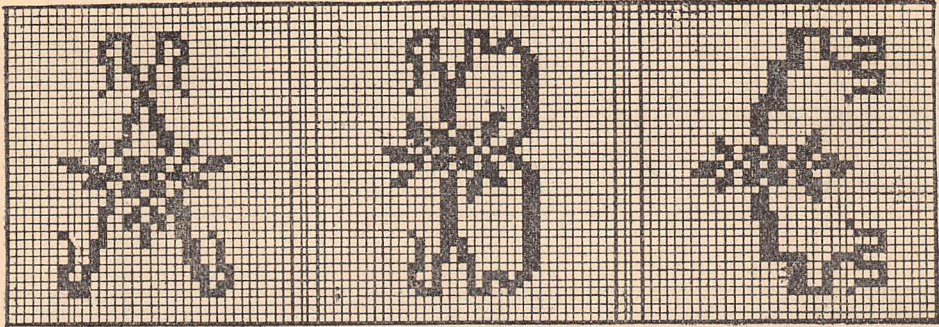
No. 69.

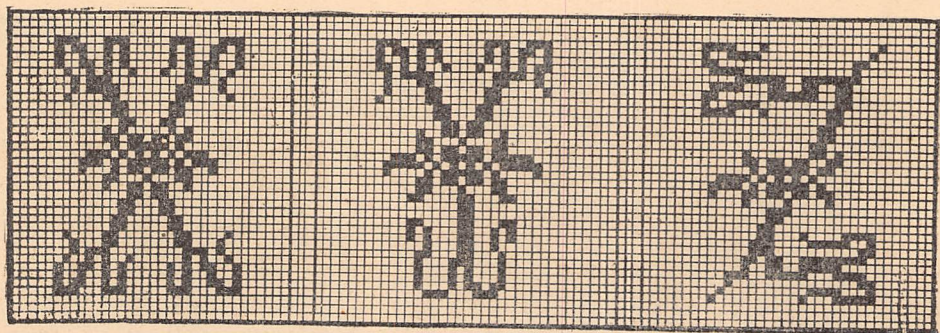
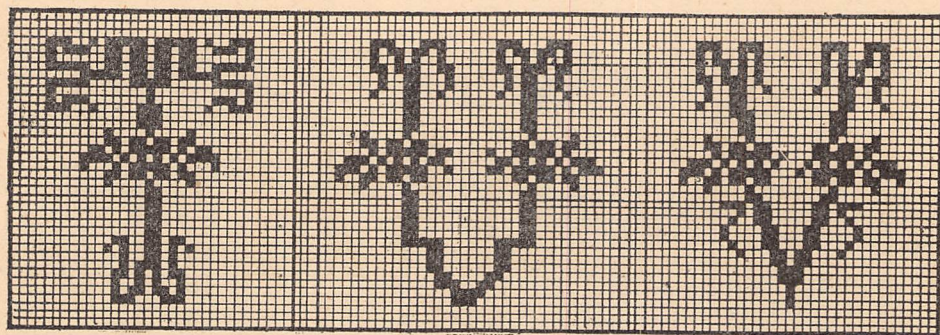
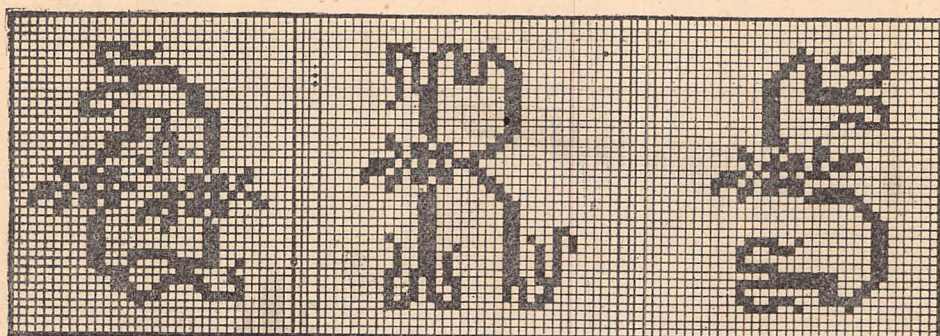
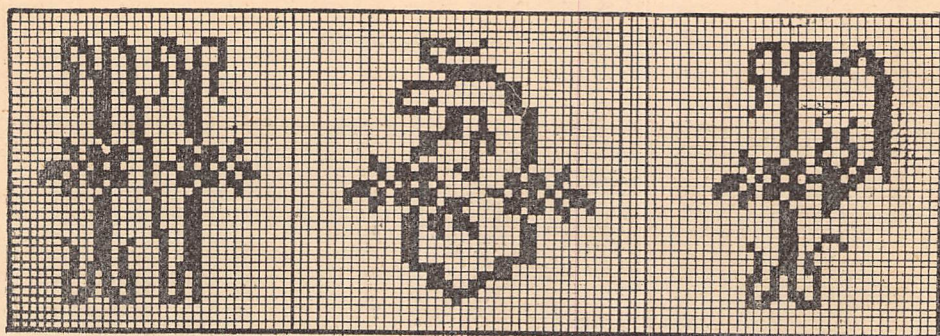




This alphabet is in cross-stitch and is especially suitable for towels. It should be worked with colored embroidery or marking cotton.

No. 70.





DESIGNS FOR SPLASHERS.

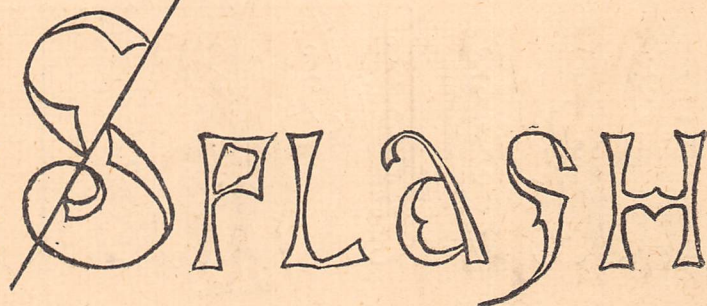


No. 71.

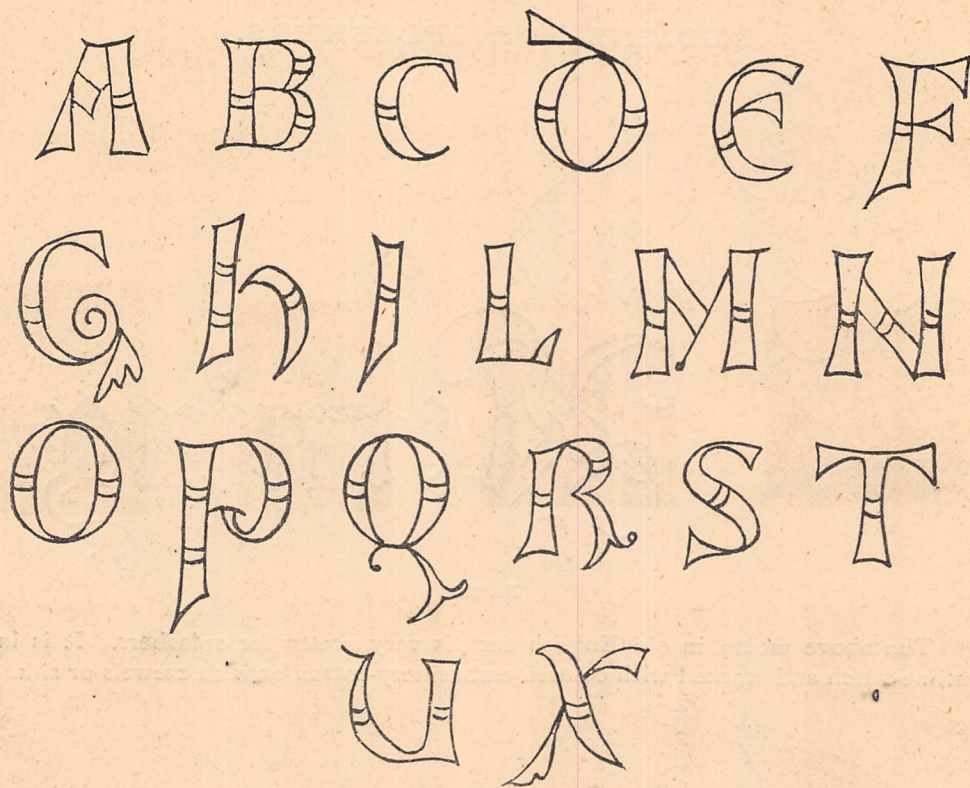
The above motto, in old English text, is very pretty for splashes. It is in outline-stitch and worked with colored embroidery-cotton or with crewels or silk.



The motto shown in No. 72—a favorite one for splashes—should be worked in outline, with colored cotton, crewel, or washing-silk.

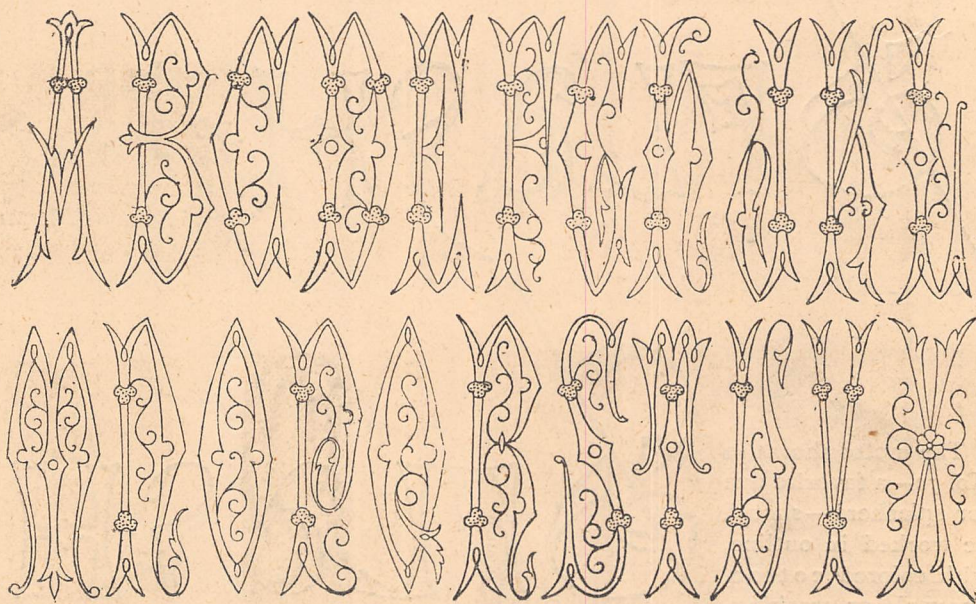


No. 72.



No. 73.

No. 73. This alphabet, worked in outline-stitch with crewels, washing-silk, or colored marking or embroidery cotton, is pretty, and suitable for spiashers, etc.



No. 73½.

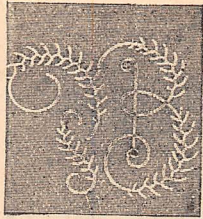
No. 73½ should be worked in satin, dot, and stem stitches, although outline-stitch can be used instead if preferred.

DESIGNS FOR LADIES' UNDER-CLOTHING.

Nos. 74 to 89—alphabet in coral-stitch—may be worked with colored embroidery-cotton or with silk. The long white lines are worked in overcast-stitch, the small white spots in satin-stitch, and the remaining parts of the letters in coral-stitch—as the illustrations show.



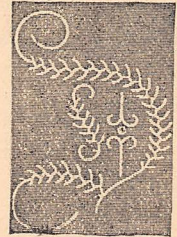
No. 74.



No. 75.



No. 76.



No. 77.



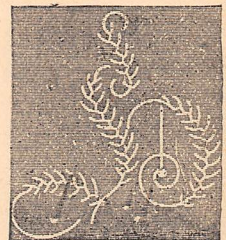
No. 78.



No. 79.



No. 80.



No. 81.



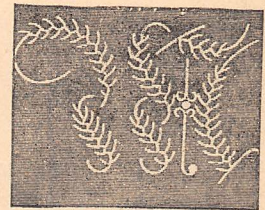
No. 82.



No. 83.



No. 84.



No. 85.



No. 86.



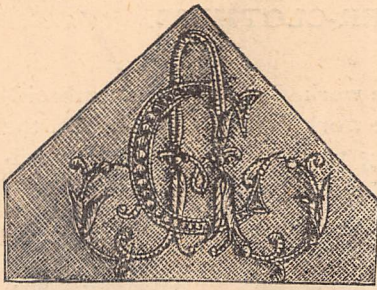
No. 87.



No. 88.



No. 89.



No. 90.

Nos. 90 and 91 are intended to be used for marking under-linen and pocket-handkerchiefs.



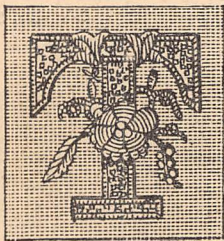
No. 91.

No. 90—monogram—is worked in satin and cording stitch.
No. 91—"E B"—is worked in satin-stitch.



No. 92.

The wide parts of No. 92 are in colored cambric crossed by long-stitches; the rest of the work is in satin-stitch.



No. 93.

No. 93. This letter is in satin and dot stitches, and may be worked with cotton *à la Croix*, ingrain cotton, or washing-silk.



No. 94.

"Helene." Work in plain satin-stitch, slightly raised at thickest parts of letters. Drop the final *e* and you have the name in English—"Helen."



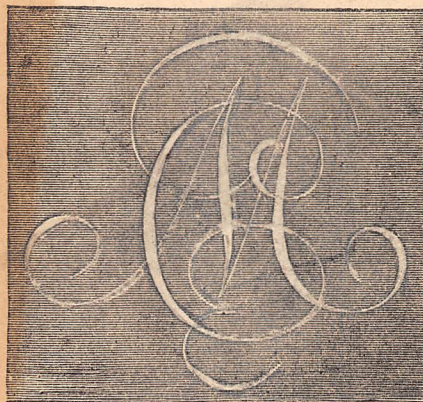
No. 95.

"Maude." This name is worked in veined satin-stitch, the small stars in raised satin-stitch, and the elegant tendrils in overcast. This work is peculiarly adapted for the marking of a trousseau.



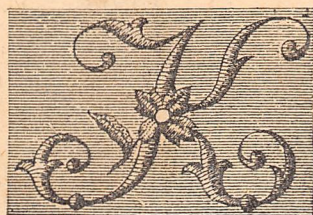
No. 96.

"Carrie." This name is very easy to work, being clearly and simply embroidered in overcast and satin stitches. If preferred, the eyelet-holes may be omitted.



No. 97.

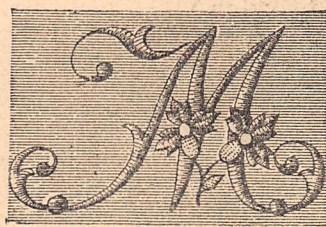
"C M." This design is simple, is worked in graduated satin-stitch, and is most elegant. White cotton is most suitable for it.



No. 98.

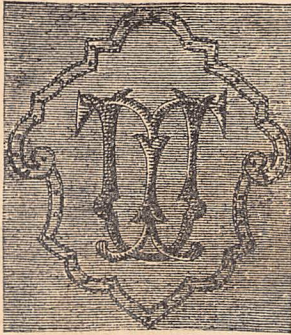


No. 99.

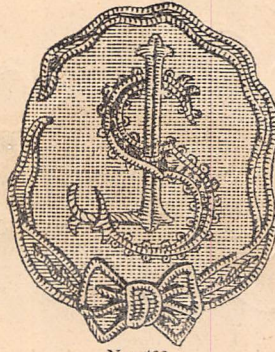


No. 100.

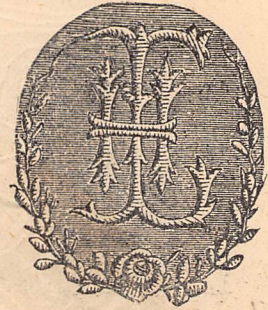
These letters are worked in satin-stitch (No. 99 in slanting satin-stitch), and are suitable for under-linen, handkerchiefs, etc.



No. 101.

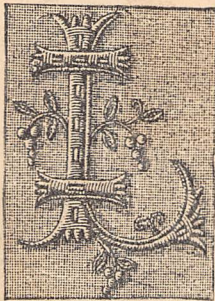


No. 102.

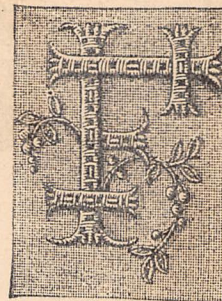


No. 103.

Nos. 101 to 103. These monograms are suitable for marking under-linen, pocket-handkerchiefs, etc. They may be worked with cotton *à la Croix*, washing-silk, or colored ingrain cotton.



No. 104.



No. 105.

These initials in rustic design are worked in satin and cording stitches, with colored ingrain cotton or cotton *à la Croix*.



No. 106.



No. 107.



No. 108.

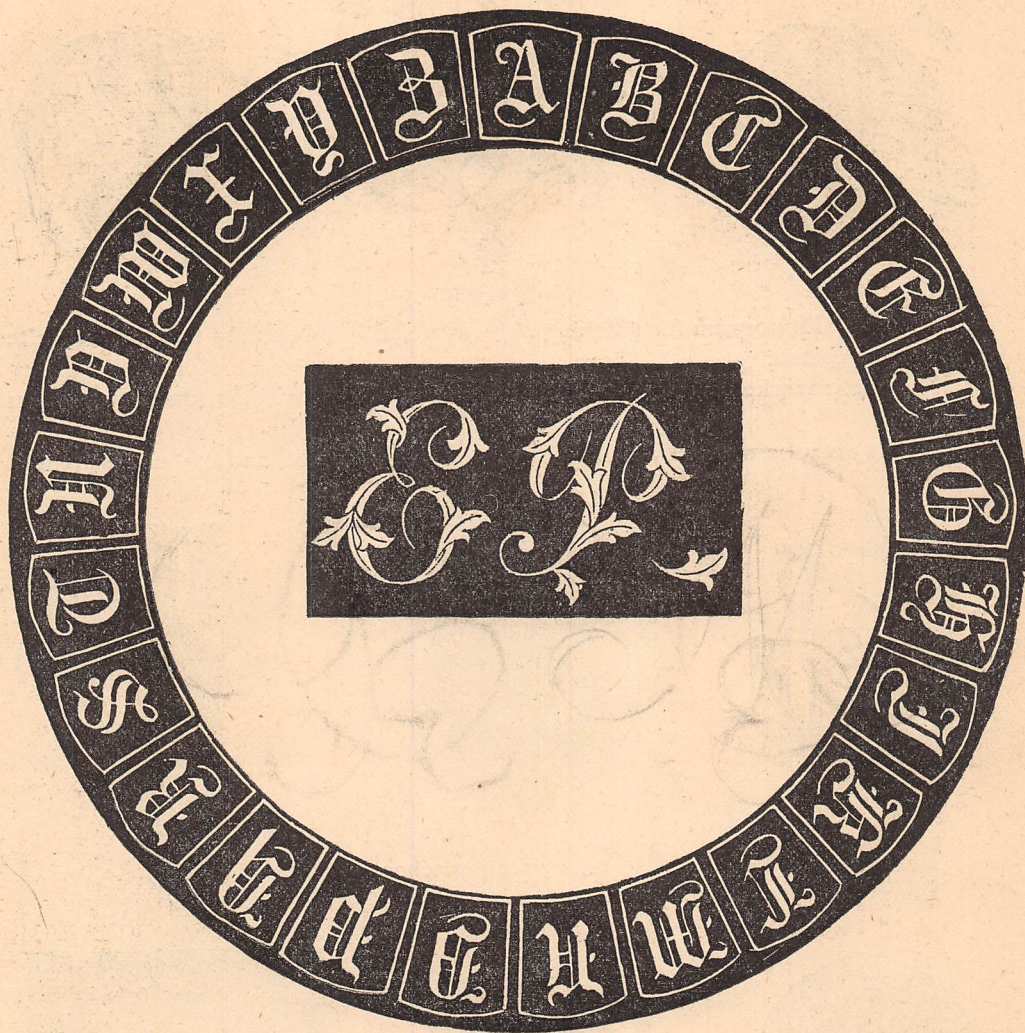
No. 106 would be very pretty in outline-stitch.

No. 107 would make an effective monogram on under-linen, etc. It is worked in satin, dot, and cording stitches.

No. 108 should be worked in satin and dot stitches, with white cotton.

This alphabet, in old English text, may be worked with white or colored embroidery-cotton, in satin-stitch.

No. 109.

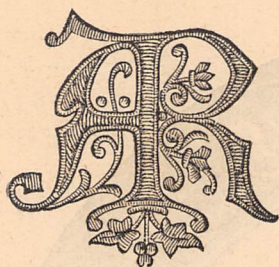


"E P" (see center of No. 109). These initial letters are worked in veined and raised satin-stitch.

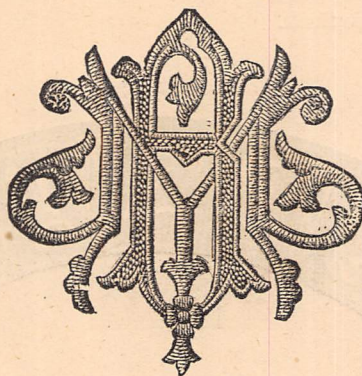


No. 110.

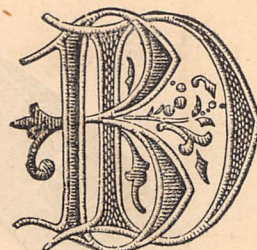
These initials look very well worked in outline-stitch, with colored marking-cotton.



No. 111.



No. 112.



No. 113.

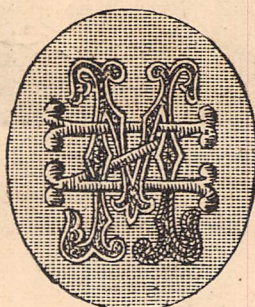
No. 111. Monogram for marking *lingerie* in satin and stem stitches, with white embroidery-cotton.

No. 112 is worked in satin, overcast, and dot stitches, with cotton of two colors or white.

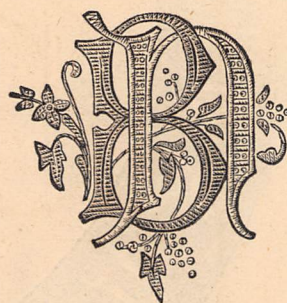
No. 113 can be worked with silk or cotton, in satin, dot, and overcast stitches.



No. 114.



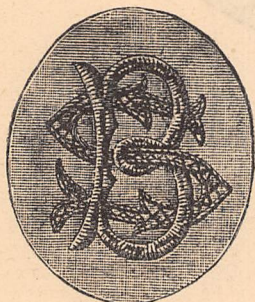
No. 115.



No. 116.

No. 114 is worked in satin and cording stitches.

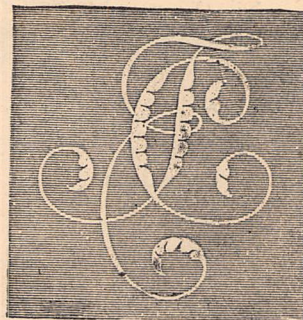
No. 115 in satin, cording, and dot stitches.



No. 117.



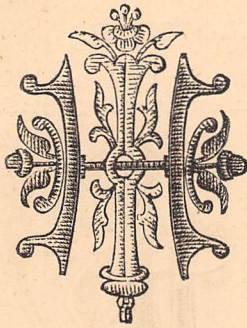
No. 118.



No. 119.

Nos. 116, 117, and 118 are worked in satin, dot, cording, and herring-bone stitches, with white embroidery-cotton.

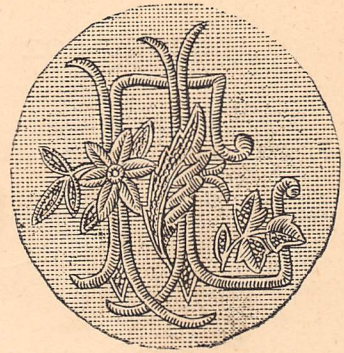
No. 119—"J C"—is worked in raised satin and overcast stitches, the thickest part of each letter being worked in scallops.



No. 120.



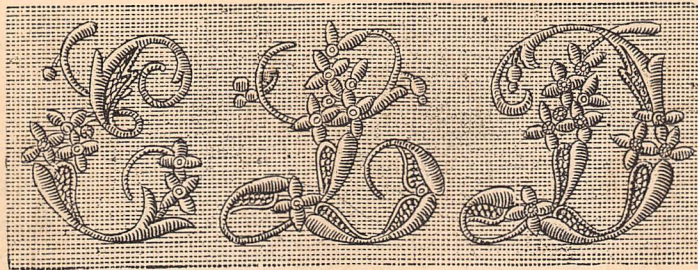
No. 121.



No. 122.

Nos. 120 and 121. These monograms are worked in satin and cording stitches, with ingrain cotton, washing-silk, or cotton *à la Croix*. They may be used for marking under-linen, pocket-handkerchiefs, etc.

No. 122—"F L." A very pretty monogram for under-linen or handkerchiefs.



No. 123.

These initials are worked in satin and dot stitches, and are suitable for ladies' under-clothing.



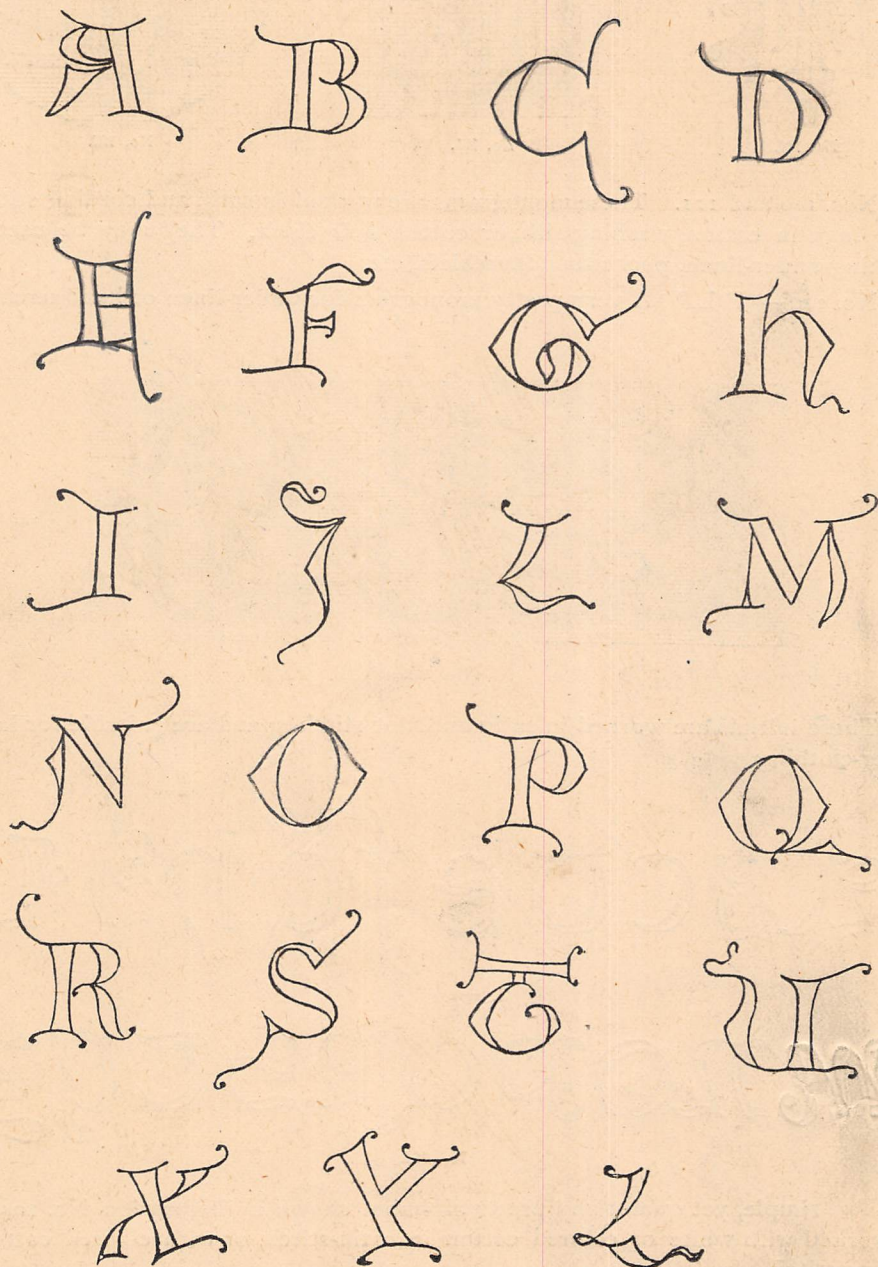
No. 124.

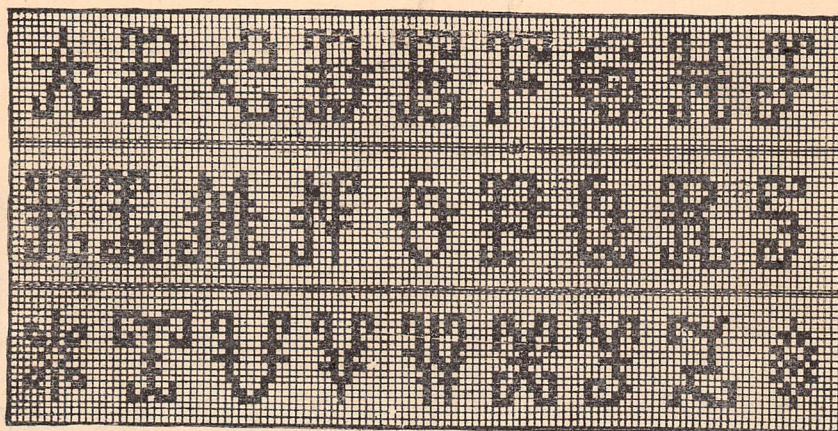
The simple, yet quaint and pretty alphabet shown in illustration No. 124 may be worked with white or colored cotton in satin-stitch, or with colored cotton in outline-stitch.

DESIGNS FOR SCHOOL-GIRLS' UNDER-CLOTHING.

This simple, yet beautiful alphabet should be worked in outline-stitch, with colored embroidery or marking cotton.

No. 125.





No. 126.

No. 126 is worked in cross-stitch, with blue or red marking-cotton, or silk.



No. 127.

Work No. 127 with either white or colored embroidery-cotton, in satin-stitch.



No. 128.



No. 129.

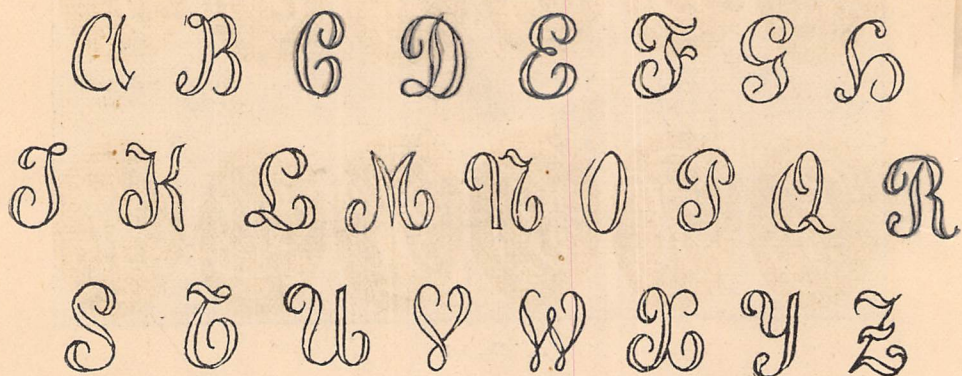


No. 130.

Nos. 128 and 129. Simple letters for marking school-girls' under-clothing.

The rustic letters shown in No. 130, dainty and fine, are worked in satin-stitch, with white embroidery-cotton. Omit the flowers if a very simple letter is desired.

DESIGNS FOR GENTLEMEN'S UNDER-CLOTHING.

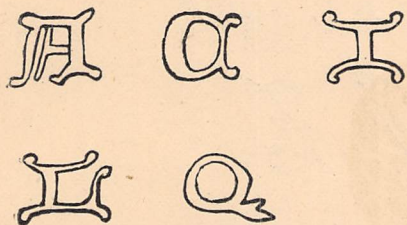


No. 131.

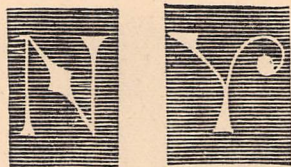


No. 132.

Nos. 131 and 132. These small letters, worked in satin-stitch, are especially adapted for marking gentlemen's or children's under-clothing. They may be worked either with white or colored cotton.



No. 133.



No. 134.

No. 133. These pretty letters, of ancient design, may be worked with white cotton in satin-stitch, or with colored cotton in either satin or outline stitch.



No. 135.

Nos. 134 and 135. These initials and monograms, of simple design, should be worked in satin-stitch, with either white or colored cotton.



No. 136.

This alphabet, in script, is worked in satin-stitch, with white or colored embroidery-cotton.

No. 137. These quaint letters should have their solid parts worked in satin-stitch and their light parts in outline-stitch. Colored cotton would be very pretty to work them with.

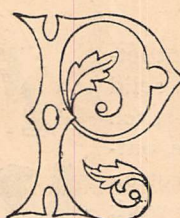
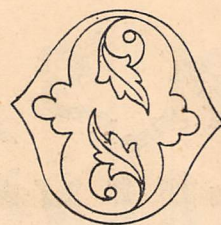
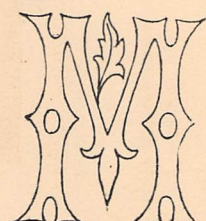
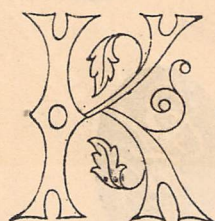
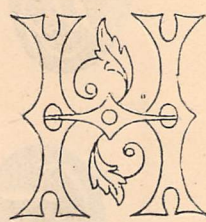
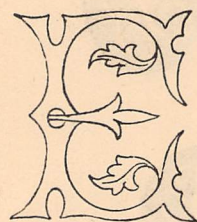
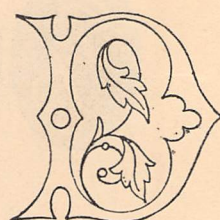
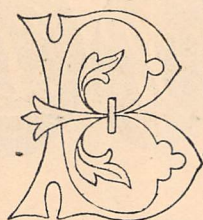
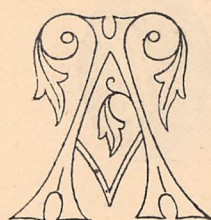


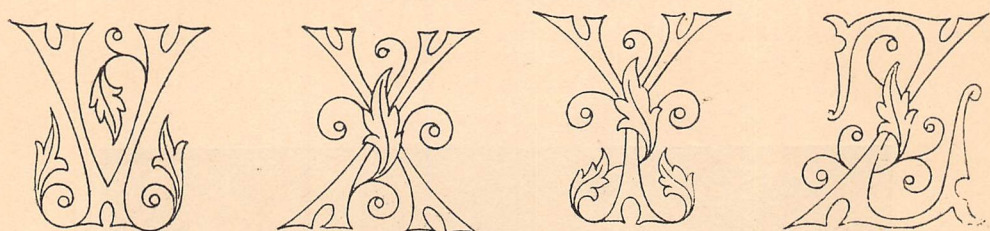
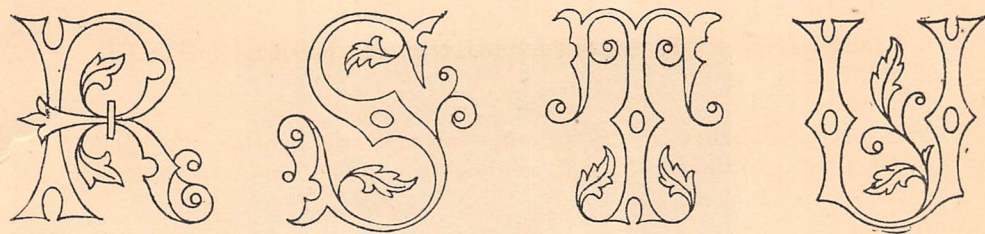
No. 137.

DESIGNS FOR GENTLEMEN'S HANDKERCHIEFS.

This pretty alphabet is very suitable for marking gentlemen's pocket-handkerchiefs. It should be worked with white cotton, in satin and overcast stitches.

No. 138.

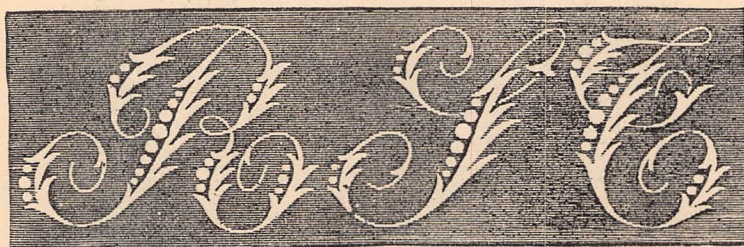




This alphabet of handsome florid capitals (No. 139) is to be worked in raised satin-stitch.

No. 139.

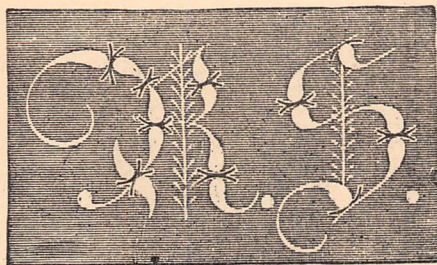






No. 140.

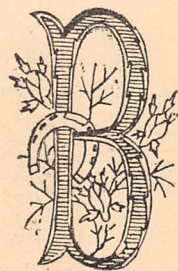
The name shown in No. 140 is worked in raised satin-stitch, with white embroidery-cotton.



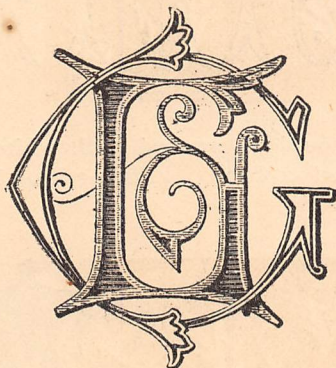
No. 141.

No. 141—"R S." These letters are worked in raised satin and overcast stitches, with white embroidery-cotton. The black crosses are worked in *point Russe*, with colored cotton.

No. 142 would be pretty in colored cotton.



No. 142.



No. 143.

No. 143 is marked with etching-ink.

No. 140—"G Y." Work in satin-stitch, with white embroidery-cotton.



No. 144.

DESIGNS FOR CHILDREN'S HANDKERCHIEFS.



No. 145.

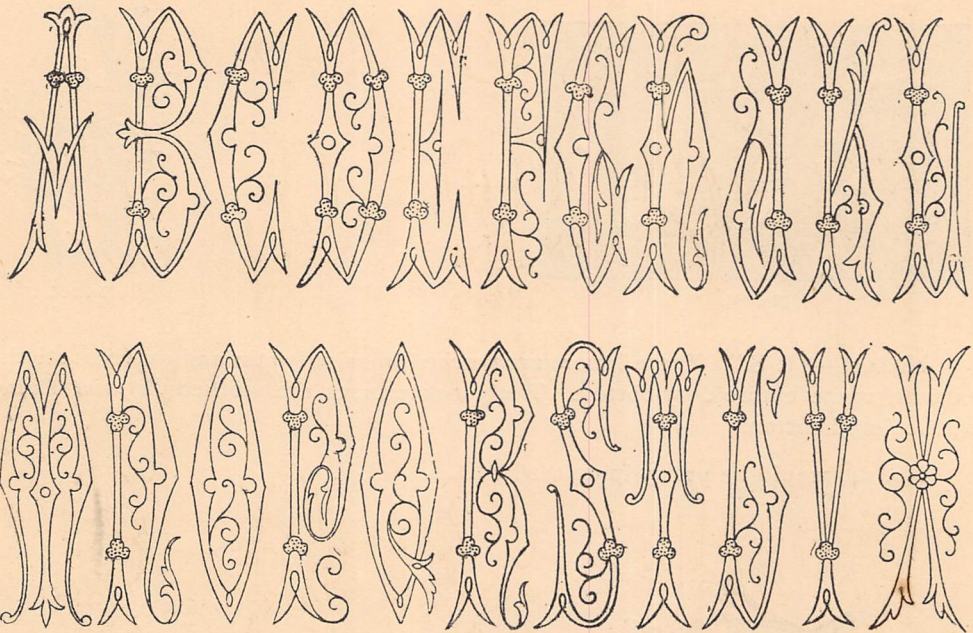


No. 146.



No. 147.

Nos. 145 to 147. These pretty monograms are a very good size for children's or school-girls' handkerchiefs. They are worked with colored marking or embroidery cotton.

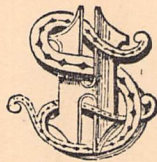


No. 148.

No. 148. This new and stylish alphabet should be worked with white embroidery-cotton, in satin and dot stitches. Colored cotton could be used on handkerchiefs having colored borders.



No. 149.



No. 150.



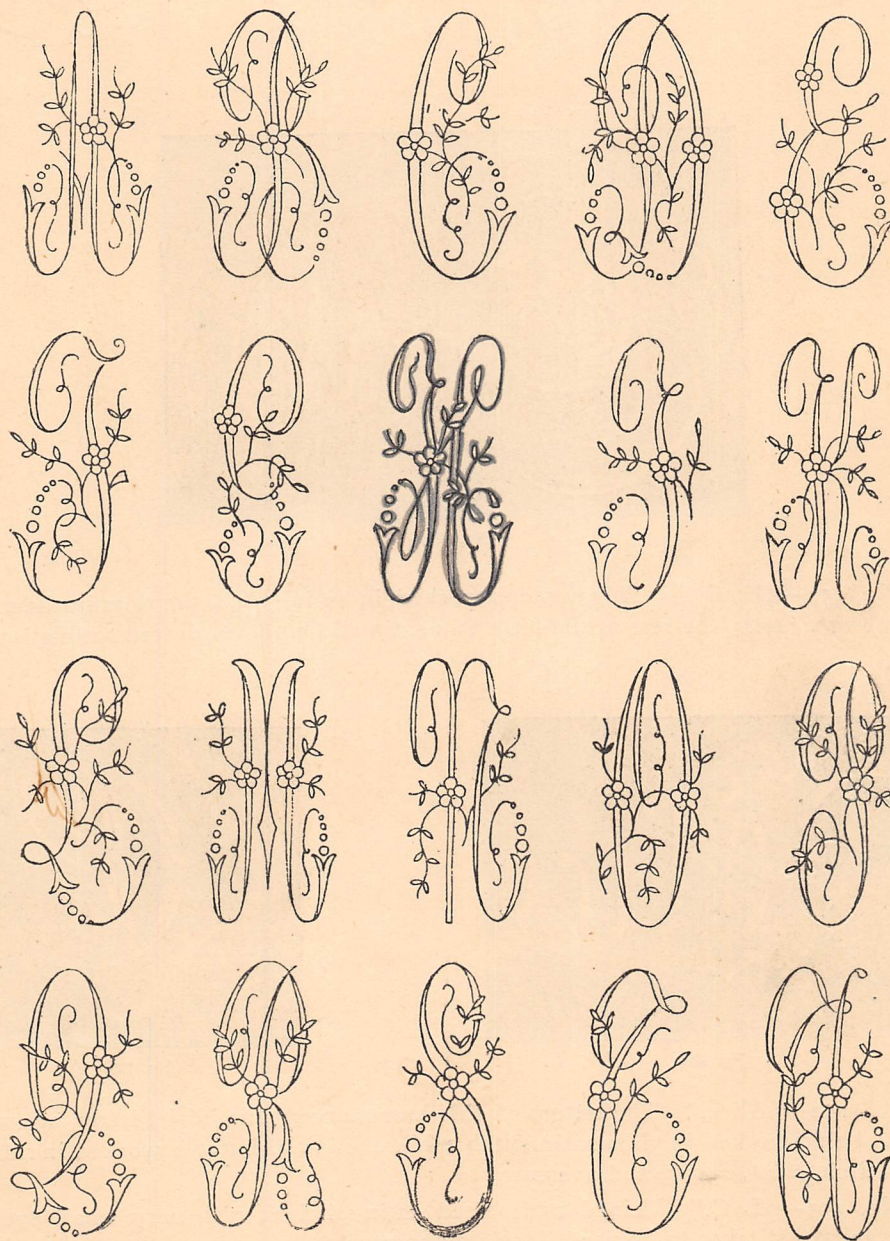
No. 151.

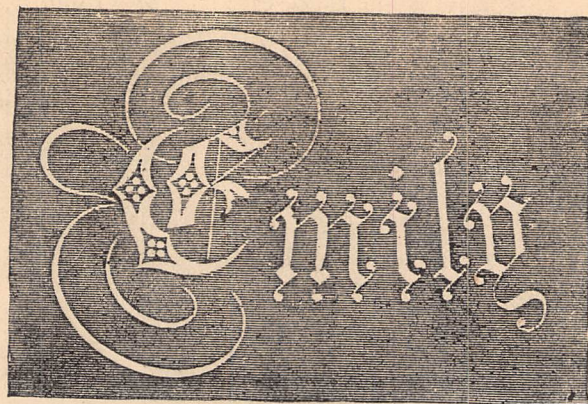
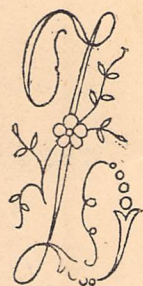
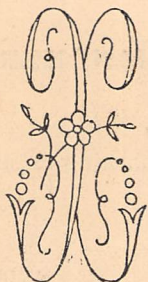
Nos. 149 to 151 are monograms very suitable for children's handkerchiefs.

DESIGNS FOR LADIES' HANDKERCHIEFS.

This graceful alphabet is very pretty for marking ladies' handkerchiefs.

No. 152.



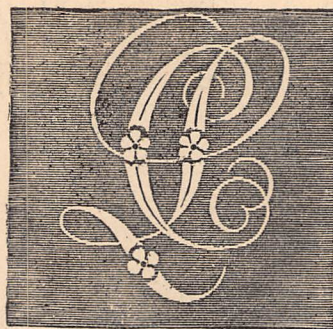


No. 153.

No. 153—"Emily." This name is worked in satin-stitch, the dots in the middle in *point de poste*, the rest of the letters in satin-stitch and in dotted satin-stitch.



No. 154.



No. 155.

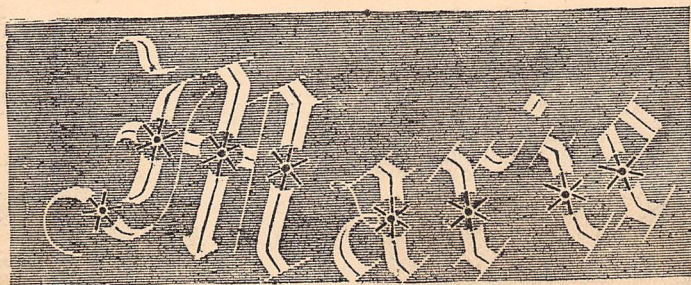
No. 154—"Alice." The letters of this name, except the initial letter, are very simple, being worked in plain satin-stitch, while the initial letter is worked in raised satin-stitch, *point de poste*, and overcast.

No. 155—"L C." Veined and raised satin-stitches, with very small eyelet-holes, are the stitches to be used in this monogram.



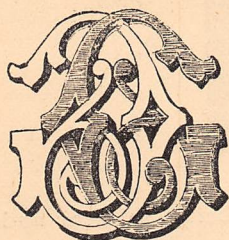
No. 156.

"Rosina." The stars round this graceful initial letter are worked in raised satin-stitch round an eyelet-hole, the leaves in graduated satin-stitch, the stems overcast, the wreaths of flowers worked in satin-stitch and open eyelet-holes, the stems and veinings in overcast, and the stars on the stems to correspond with those in the letter. The other letters are in simple satin-stitch, rather thickly raised.



No. 157.

"Marie." This name is embroidered in satin-stitch. The veinings are well defined, and the tendrils should be worked with fine cotton, as they require very fine work. Stars of overcast and eyelet-holes are the only ornaments. It can be easily changed to "Maria" by putting *a* instead of *e*.



No. 158.

Nos. 158—"G G"—and 159—"G Z." These monograms are to be worked in satin-stitch, either with white embroidery-cotton or with cotton in two colors—red and white or blue and white, etc.



No. 159.



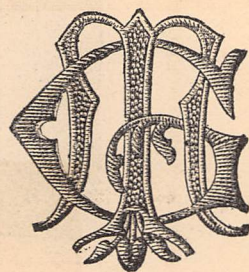
No. 160.

"Lizzie." This name is worked partly in satin-stitch and partly in raised dots and fine overcast. The letters are in Greek style and have an excellent effect if well worked.



No. 161.

Nos. 161 and 162. These monograms, which are designed for handkerchiefs, etc., are worked on *batiste*, or linen, with fine embroidery-cotton, in stem, satin, overcast, and knotted stitches.



No. 162.



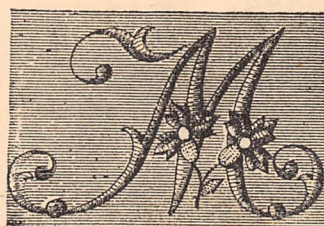
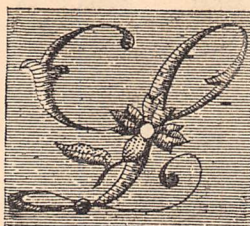
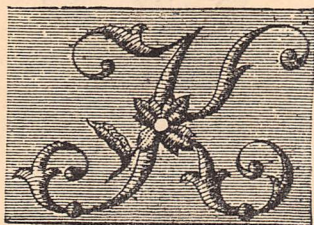
No. 163.

"Jessie." This design is very simple to work, the letters being so clear and well defined. The thick satin-stitch is scalloped in parts.



No. 164.

"Phoebe." The first letter of this word is very elaborate. It is worked in satin-stitch, *point de sable*, and *point de pois*, the rest of the letters in satin-stitch.



No. 165.

No. 165. These initials are worked in satin, dot, and overcast stitches.



No. 166.

"Amy." This pretty name is worked in delicately raised satin-stitch and *point de pois*; the dots in dotted satin-stitch, and the little design beneath in *point Russe*.



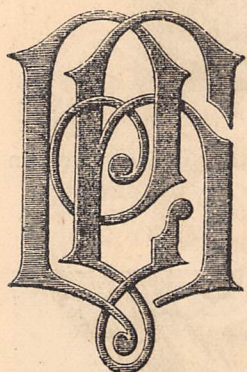
No. 167.



No. 168.



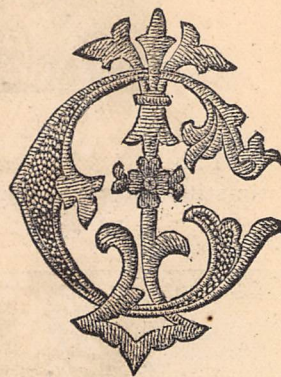
No. 169.



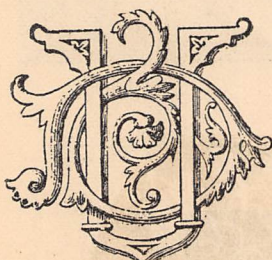
No. 170.



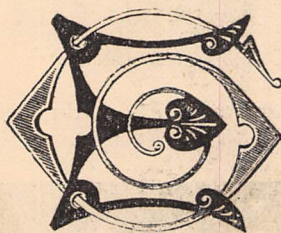
No. 171.



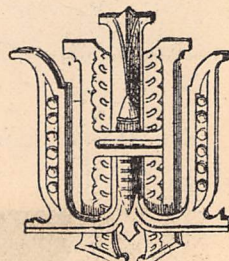
No. 172.



No. 173.



No. 174.



No. 175.

Nos. 167 to 175 show a variety of monograms for white embroidery on handkerchiefs, etc.

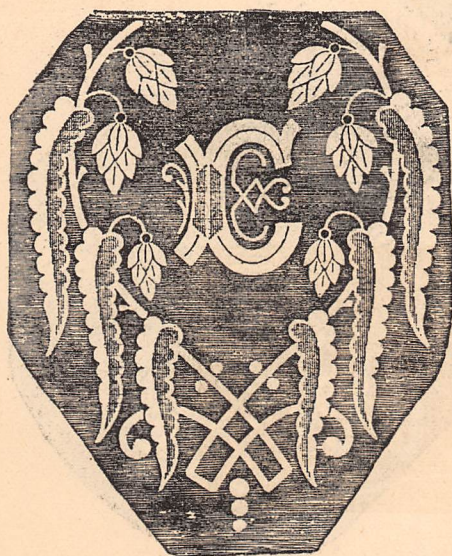
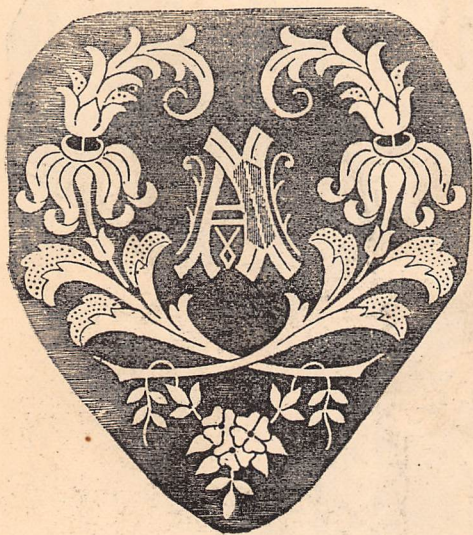


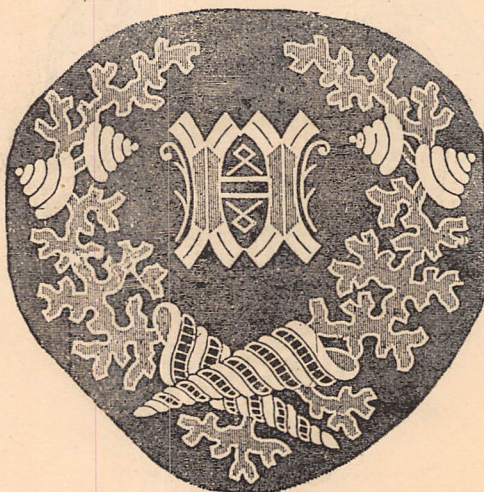
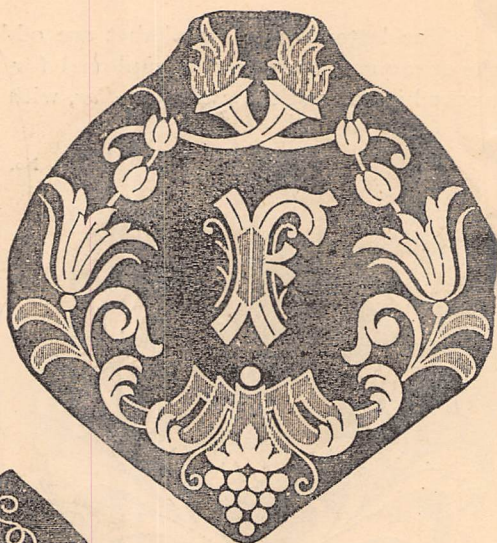
No. 176.

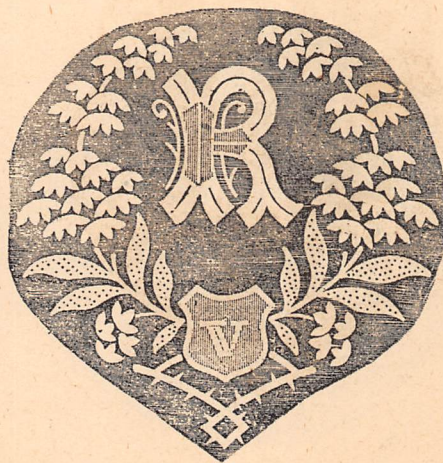
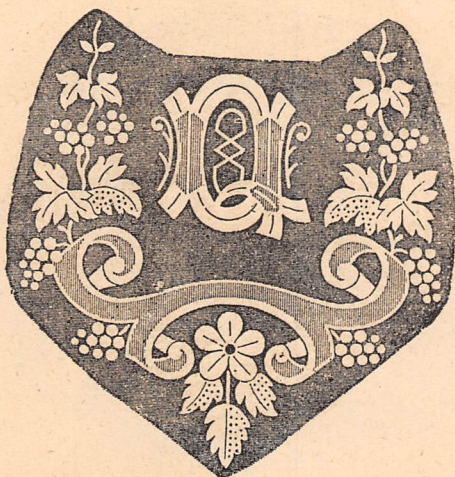
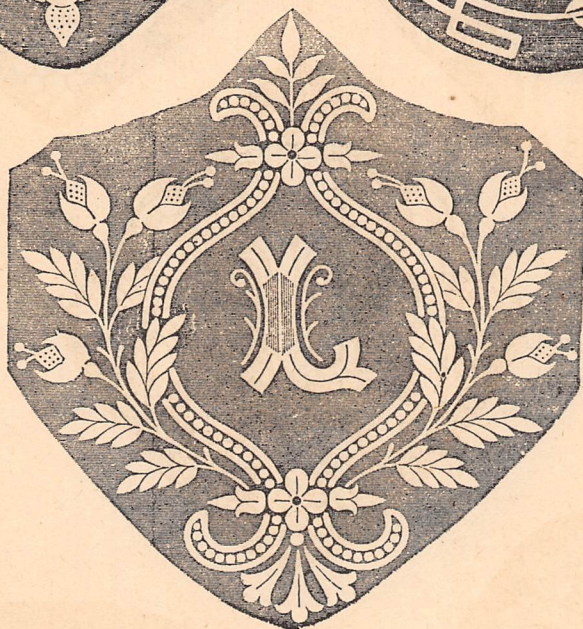
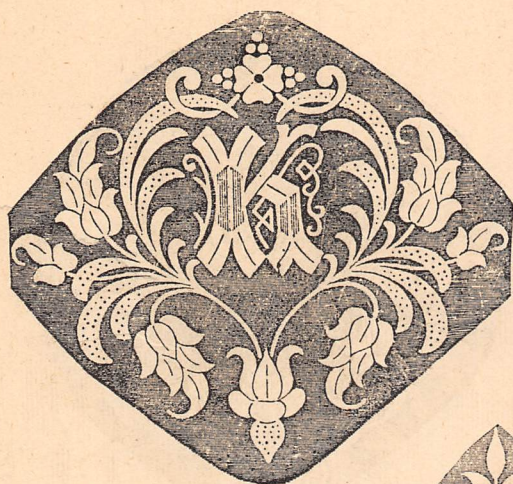
"Cornelie." This word is meant to be worked in satin and overcast stitches.

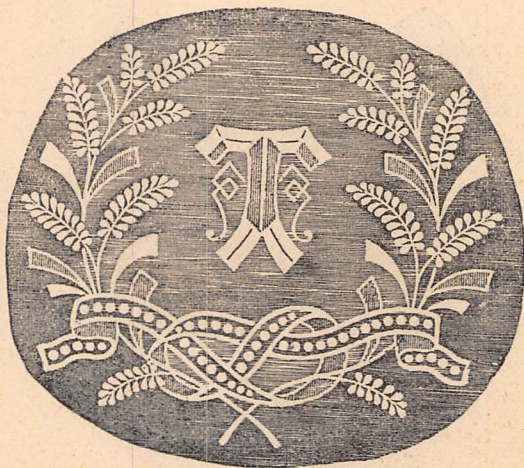
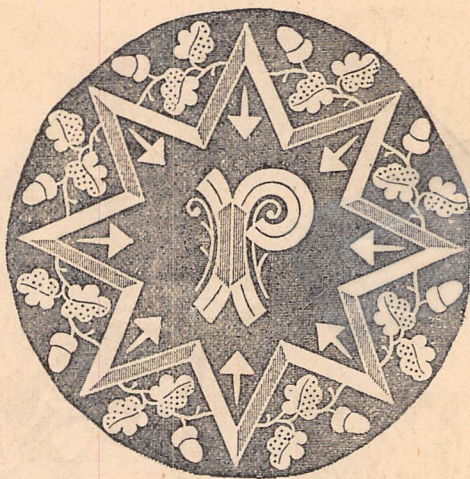
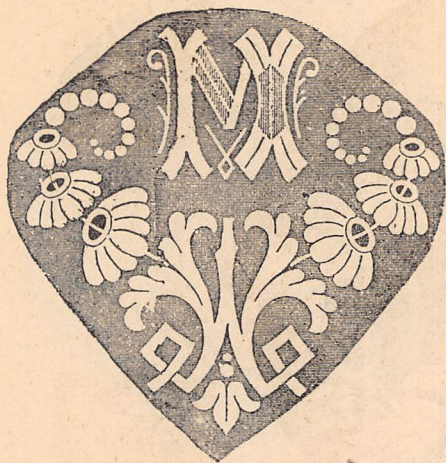
The letters of this alphabet are odd, and pretty for handkerchiefs; without the ornaments they can be employed for marking under-clothes. The letters are worked in satin-stitch and *point d'or*, with white embroidery-cotton.

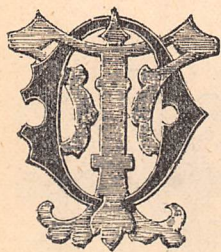
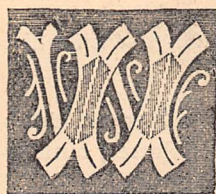
No. 177.



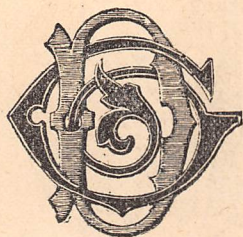








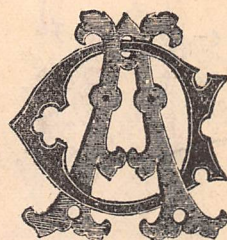
No. 178.



No. 179.

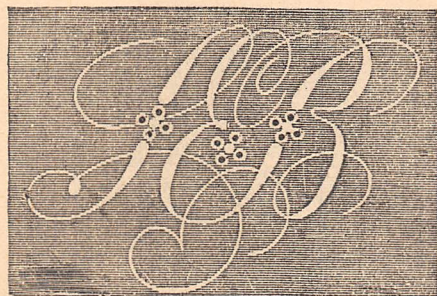


No. 180.



No. 181.

Nos. 178 to 181 are worked in satin-stitch. Either white or colored embroidery-cotton may be used.



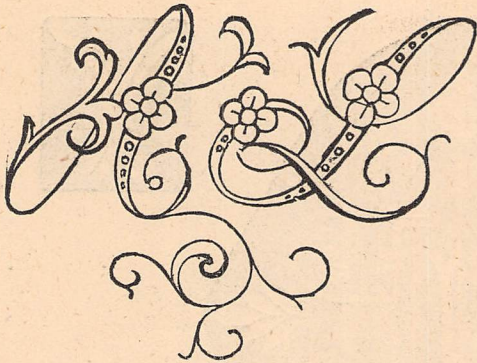
No. 182.



No. 183.

No. 183—"B S"—is worked in satin-stitch.

No. 182—"S E B." These letters are worked in graduated satin-stitch. The center dot is in raised satin-stitch, and the four surrounding it are worked as eyelet-holes.



No. 184.



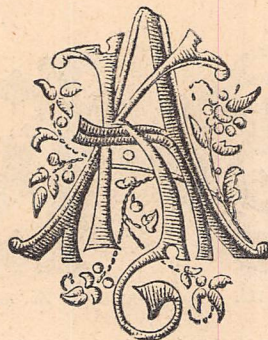
No. 185.

No. 184. These initials are to be worked in satin and dot stitches, with white cotton.

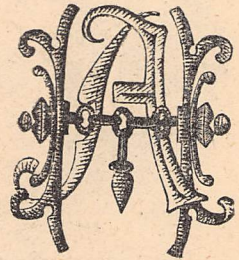
No. 185—"Annie"—may be worked with either white or colored embroidery-cotton. If with the former, satin-stitch should be used; if with the latter, outline-stitch would be preferable.



No. 186.

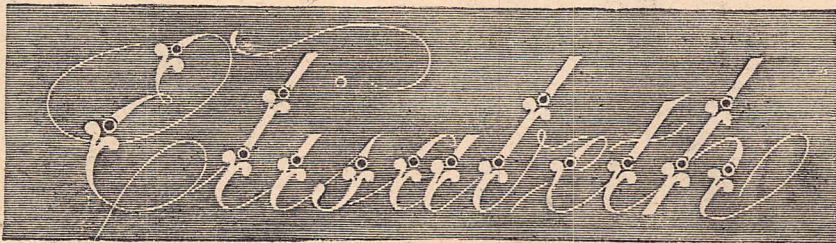


No. 187.



No. 188.

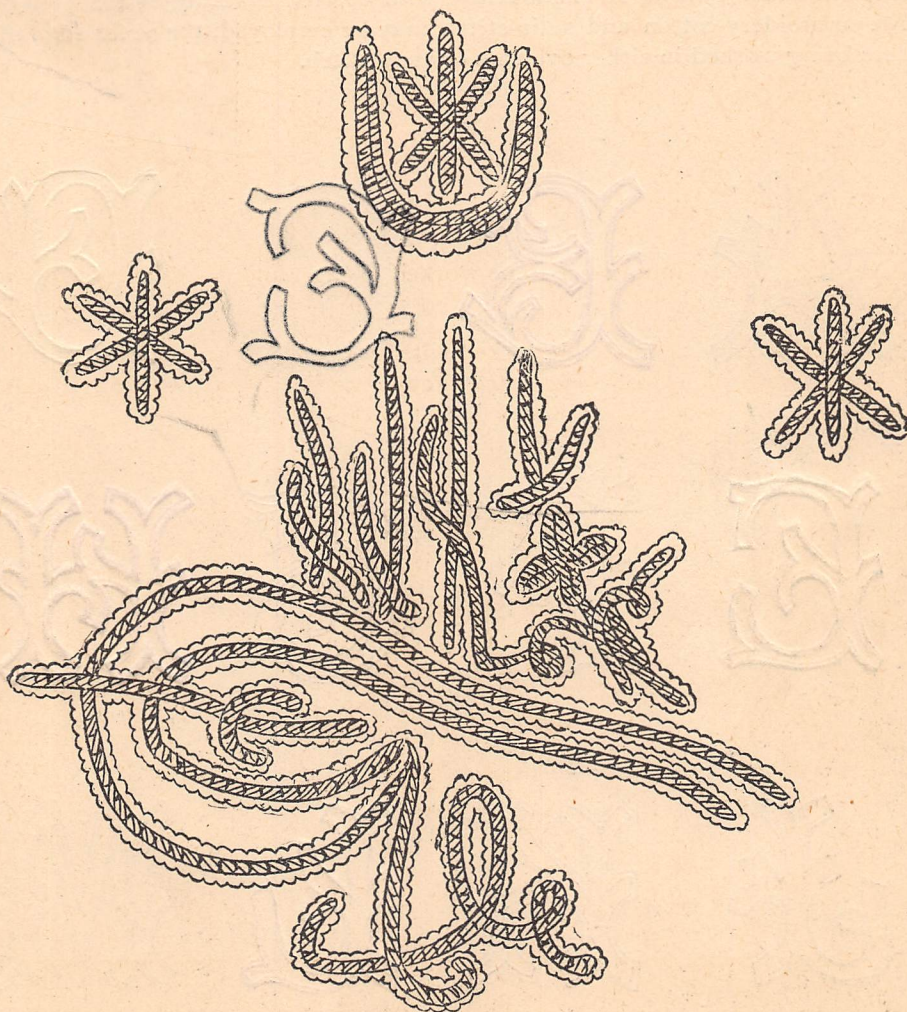
Nos. 186 to 188. These monograms are suitable for handkerchiefs.



No. 189.

"Elisabeth." This word is embroidered in satin-stitch and overcast. A few small eyelet-holes break the monotony of the outlines and give lightness to this name.

Monogram of the Sultan of Turkey, for Scarf or Cravat.



No. 190.

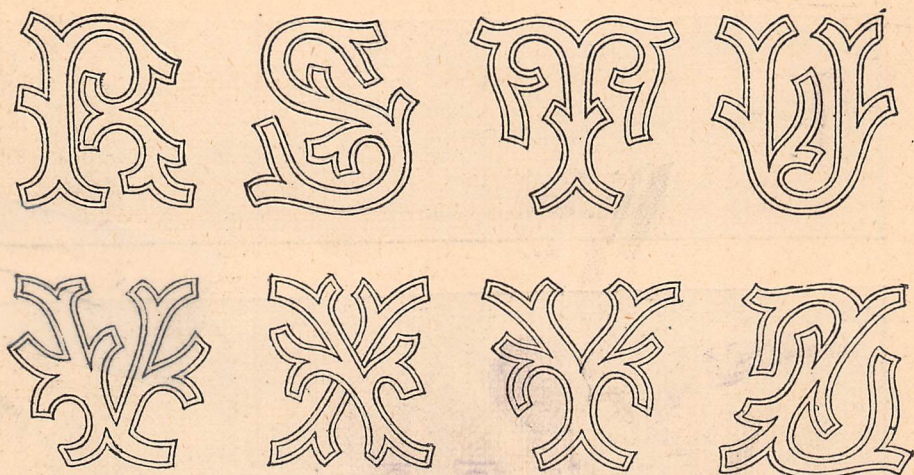
This beautiful Oriental monogram is copied from an embroidered scarf or cravat of silk gauze bought in Constantinople. In the original it was worked in chain-stitch, the dark lines (in the center) with red silk and the outer and lighter lines with gold thread. It would also be very handsome used as a repeated design for the ends of a bureau or table scarf, or it is very effective worked on a crazy-quilt with gold thread.

DESIGNS FOR TABLE-LINEN.

This effective but simple alphabet is well adapted for table-linen. It may be worked in either outline or chain stitch, with colored marking-cotton or silk; or white embroidery-cotton and satin-stitch may be employed, the outer edge of the letters being worked in either overcast or stem stitch.

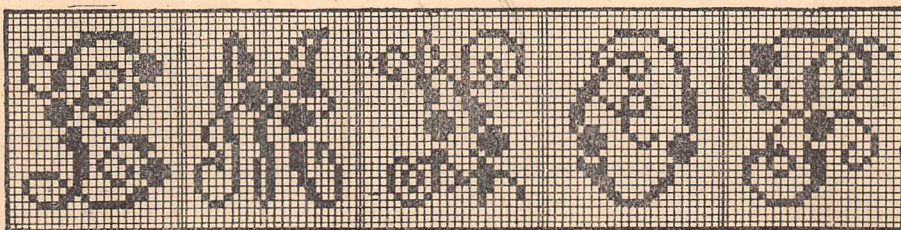
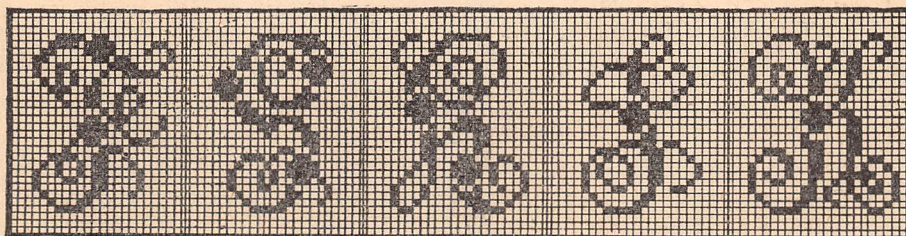
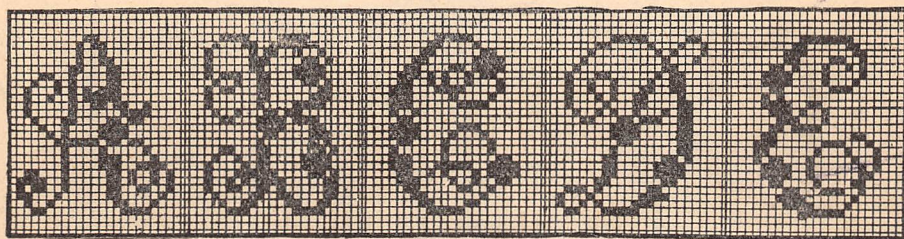
No. 191.

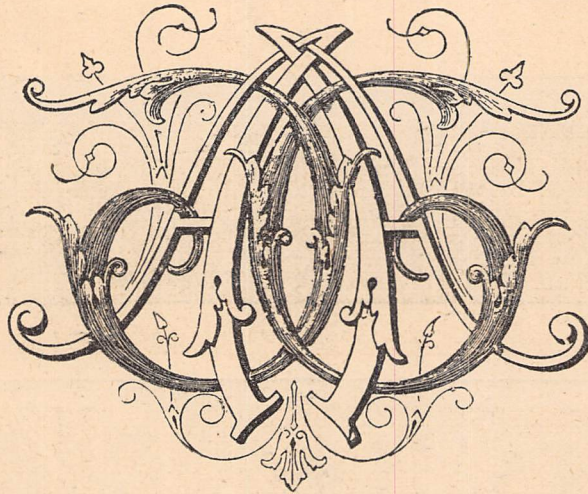
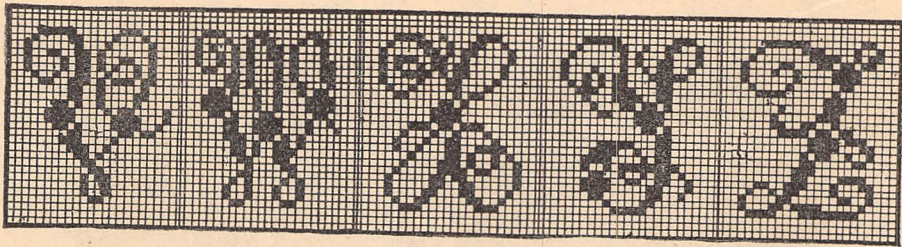
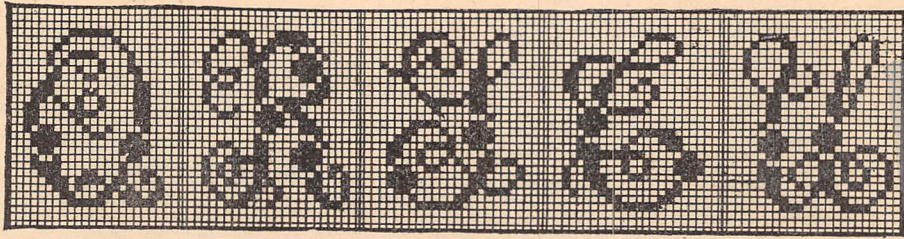




The alphabet illustrated in No. 192 is worked in cross-stitch, with blue or red marking or embroidery cotton, or silk if preferred.

No 192.





No. 193.

The superb cipher shown in No. 193 is especially suitable for table linen. It may be worked in either white embroidery-cotton or cotton of two colors—blue, red or brown and white.



No. 194.

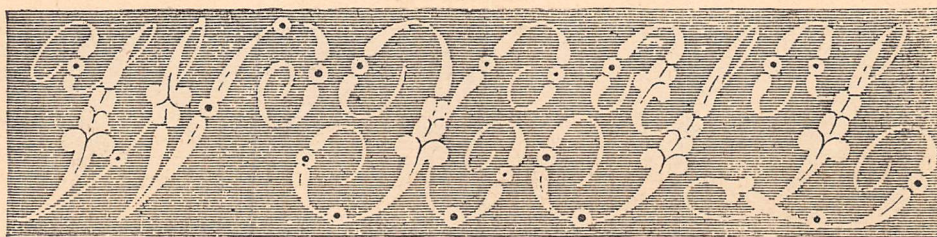
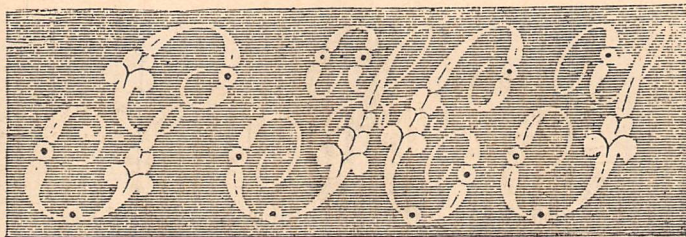
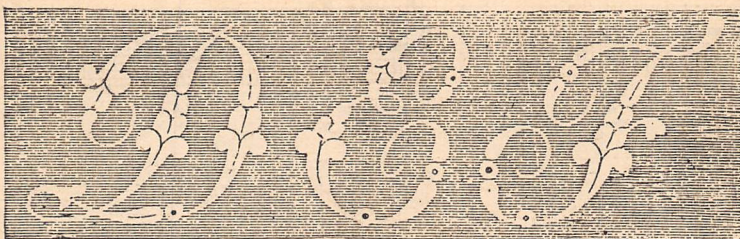
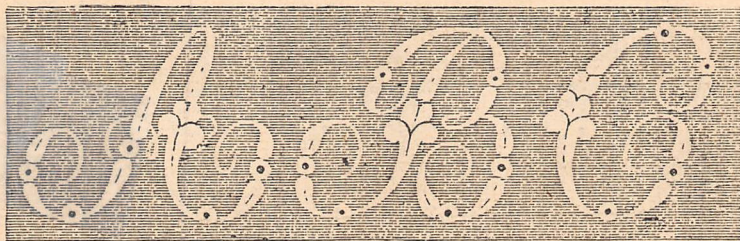
Nos. 194 and 195 are initials in outline embroidery, for table-linen, etc. They are to be worked in outline-stitch, with colored cotton or washing-silk.



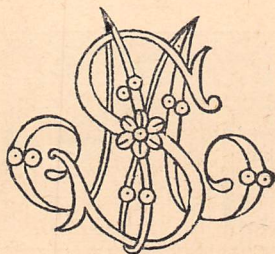
No. 195.

This alphabet of small capitals will be found useful for marking table-linen. They may be worked in blue, red, or white cotton. The letters are worked in raised satin-stitch, with raised dots and open eyelet-holes.

No. 196.

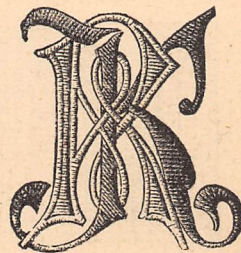


No. 197. This monogram, for table-linen, is to be worked in satin-stitch.



No. 197.

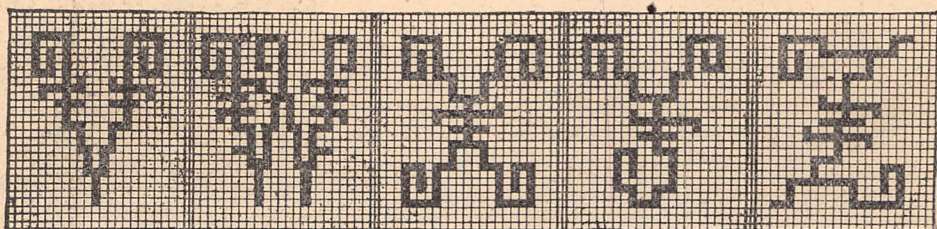
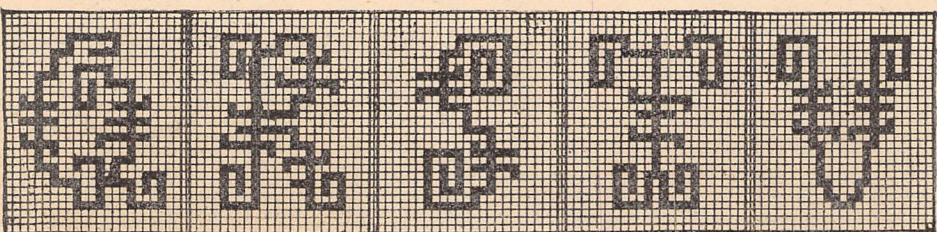
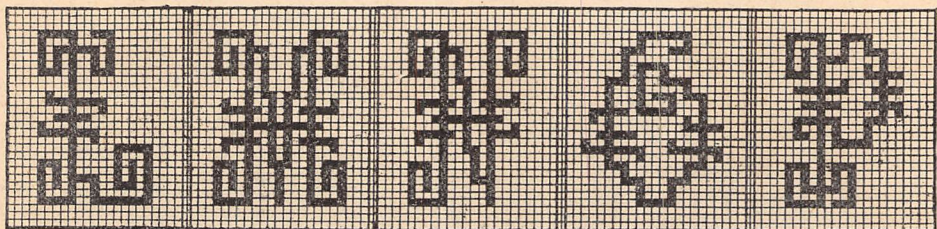
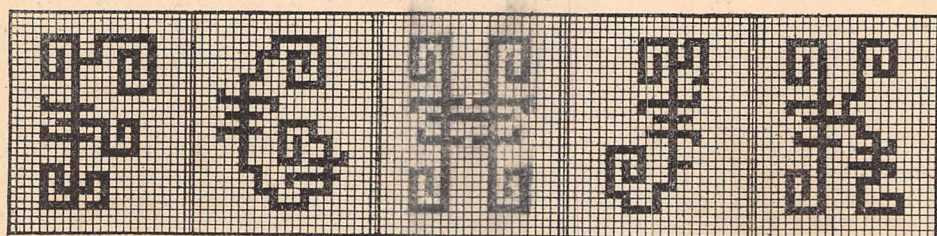
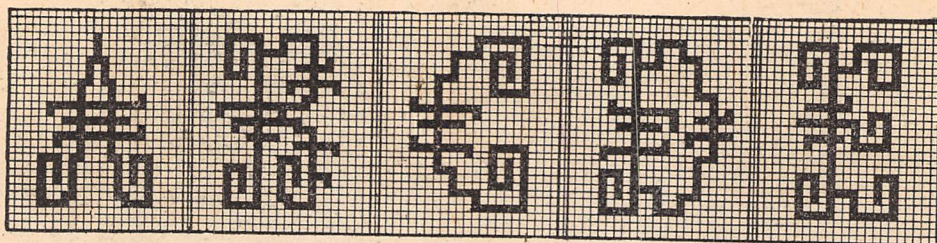
No. 198—monogram in white embroidery, for table-linen. It is worked in satin and over-cast stitches.



No. 198.

This very pretty alphabet is effective on table-linen when worked with colored marking-cotton or white embroidery-cotton, in cross-stitch.

No. 199.

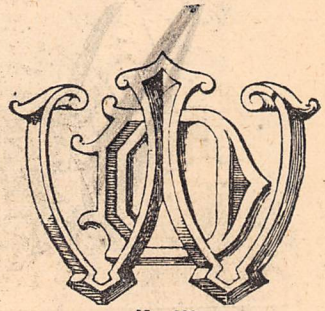




No. 200.



No. 201.

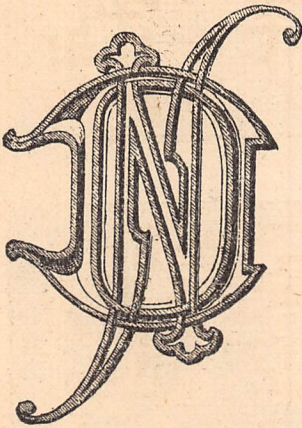


No. 202.

No. 200 is to be worked in outline-stitch, with colored cotton.

No. 201 in satin and overcast stitches, with embroidery-cotton of two colors.

No. 202 in satin-stitch, with white and red cotton.



No. 203.



No. 204.

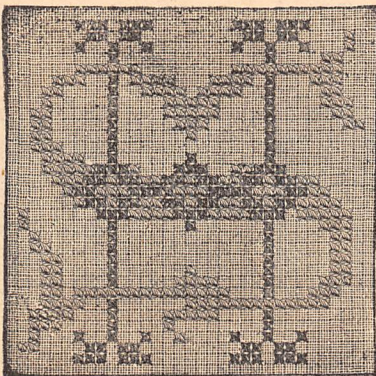


No. 205.

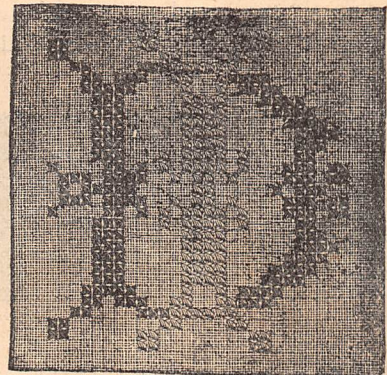
No. 203 would look well worked in outline-stitch with colored cotton, or with white cotton in satin-stitch.

No. 204—monogram in white embroidery, for table-linen. It is worked in satin and overcast stitches.

No. 205 is for marking house-linen. The letters are known as "early Saxon." Work with white or colored cotton, in satin-stitch.

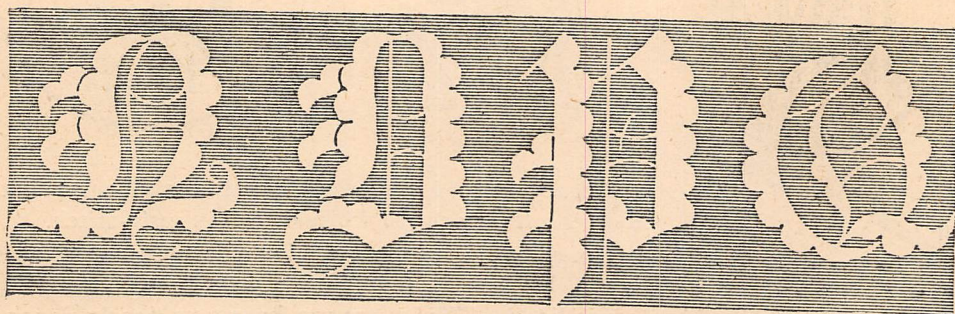
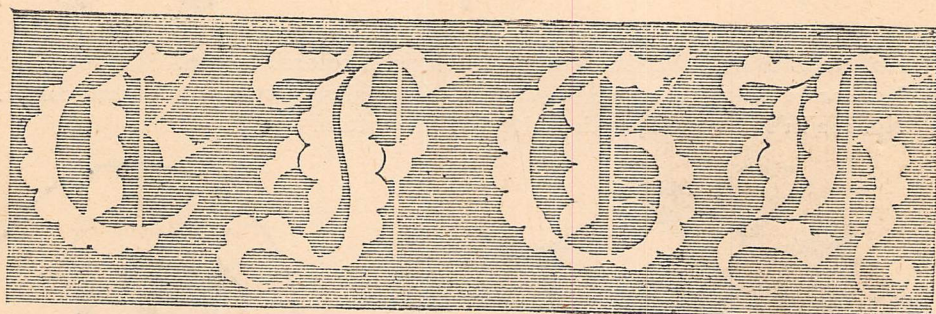
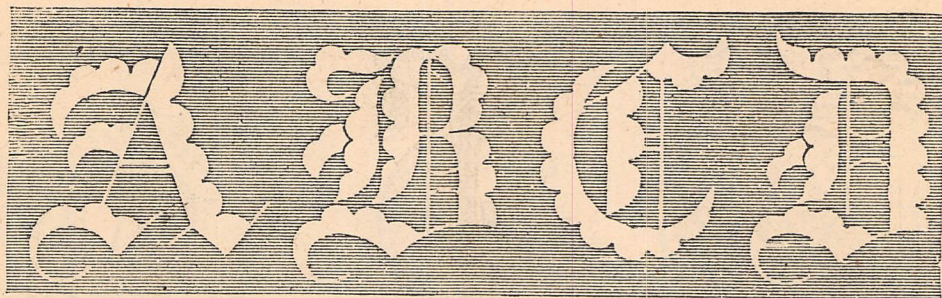


No. 206.



No. 207.

Nos. 206 and 207. These are worked in cross-stitch, with cotton of two colors—blue and white or red and white, or two browns.



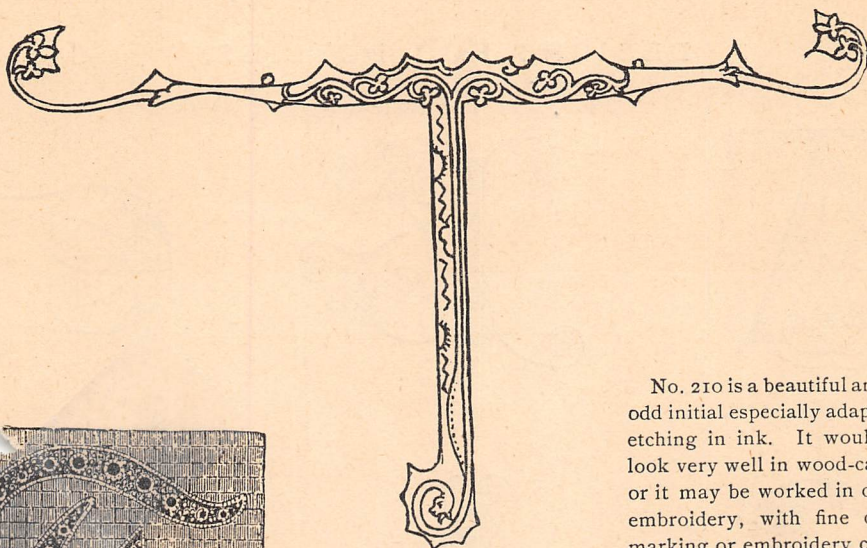
No. 208.

The above alphabet (No. 208) is worked in raised satin-stitch, the outline being partly scalloped. For the fine lines, which should be worked in overcast, finer embroidery-cotton should be used than for the scallops.



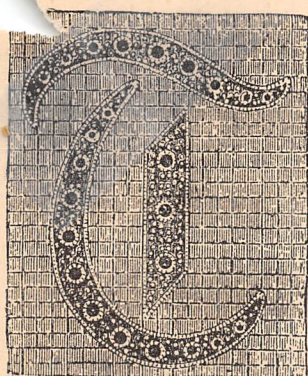
No. 209.

The numerals shown in No. 209 will be found useful for numbering table-linen, house-linen, under-clothes, etc.



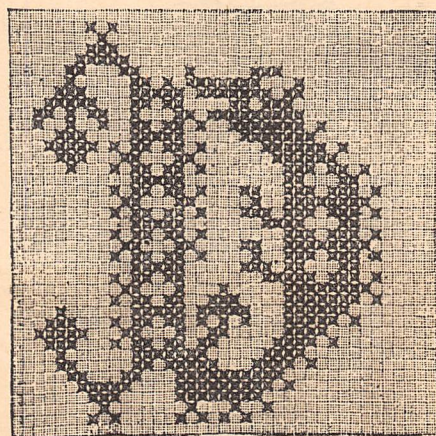
No. 210.

No. 210 is a beautiful and very odd initial especially adapted for etching in ink. It would also look very well in wood-carving, or it may be worked in outline-embroidery, with fine colored marking or embroidery cotton.



No. 211.

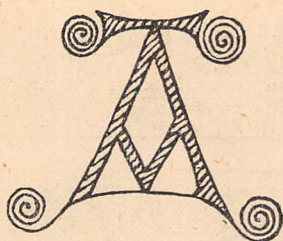
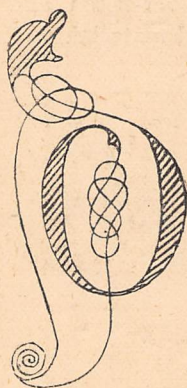
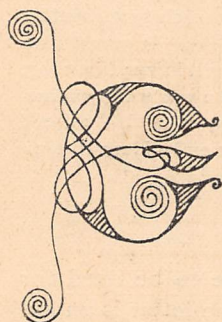
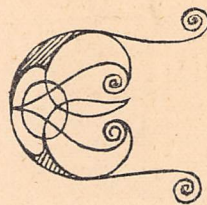
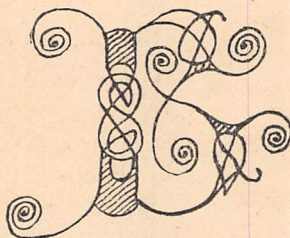
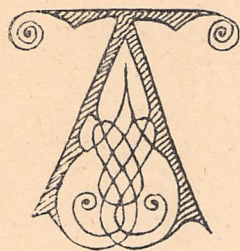
No. 211. This letter is suitable to be used for marking house or table linen. The letter is an appliqué of red cotton sewn to the foundation by cotton *à la Croix*. Circles in sewing-over-stitch and knot-stitches are worked upon the red material.



No. 212.

No. 212. This initial is worked in cross-stitch, with blue or red embroidery or marking cotton.

DESIGNS FOR DOYLIES.



No. 213.

The above letters, of ancient and delicate design, are very pretty for doylies, napkins, etc., drawn with etching-ink. Or they may be embroidered in outline-stitch and satin-stitch combined.



No. 214.

Nos. 214 and 215. These beautiful old letters would be very handsome worked in satin-stitch, with old-gold silk.

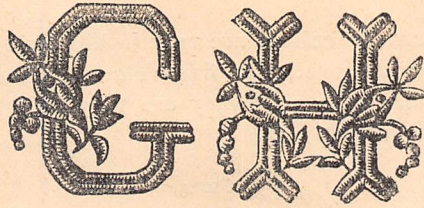


No. 215.

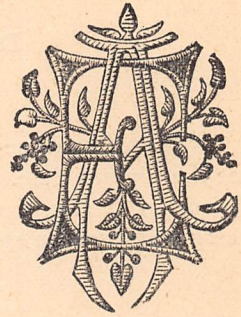


No. 216

Nos. 216 and 217. These monograms, for doylies, towels, etc., are to be worked with silk or cotton, or crewels.

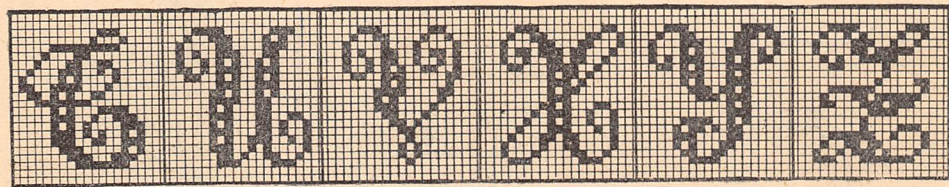
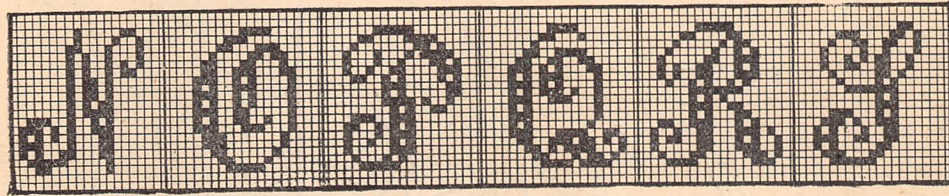
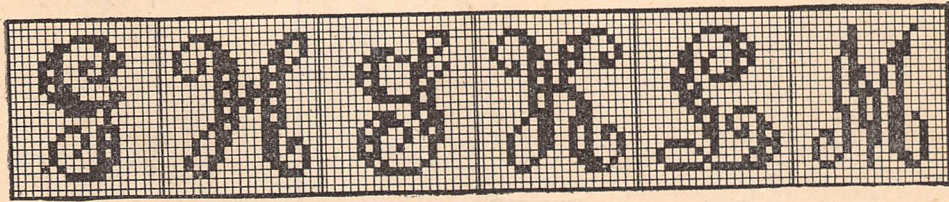
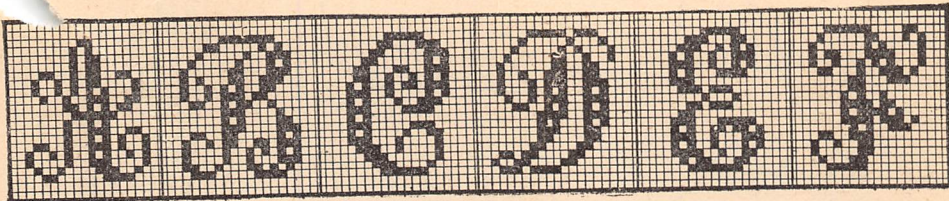


No. 218.



No. 217.

No. 218—"G H." These letters are to be worked in satin-stitch.



No. 219.

The above alphabet is worked in cross-stitch, with colored cotton or silk.



No. 220.

Nos. 220 and 221. These dainty monograms, in satin, dot, and cording stitches, seem especially suitable for pretty doylies, though they would also look well on underclothes, handkerchiefs, etc.

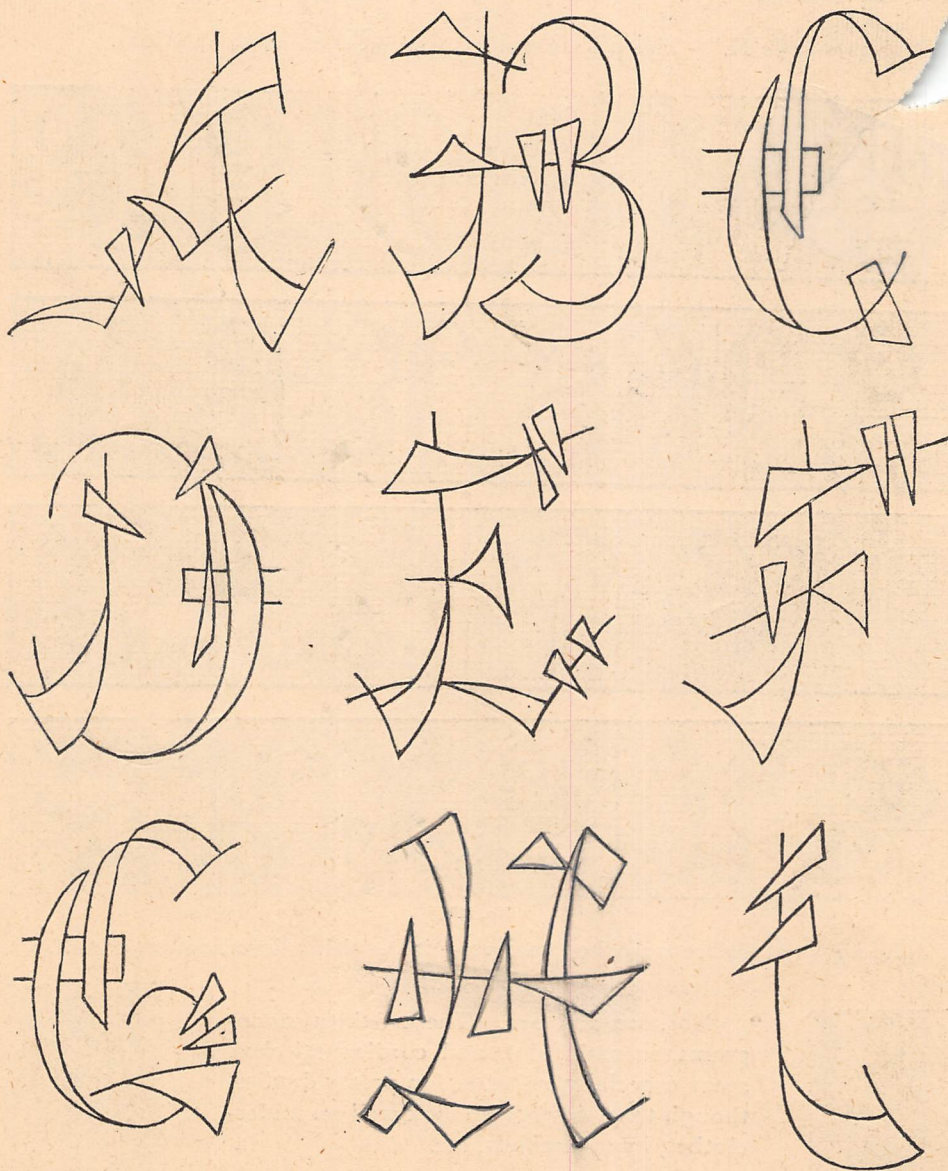


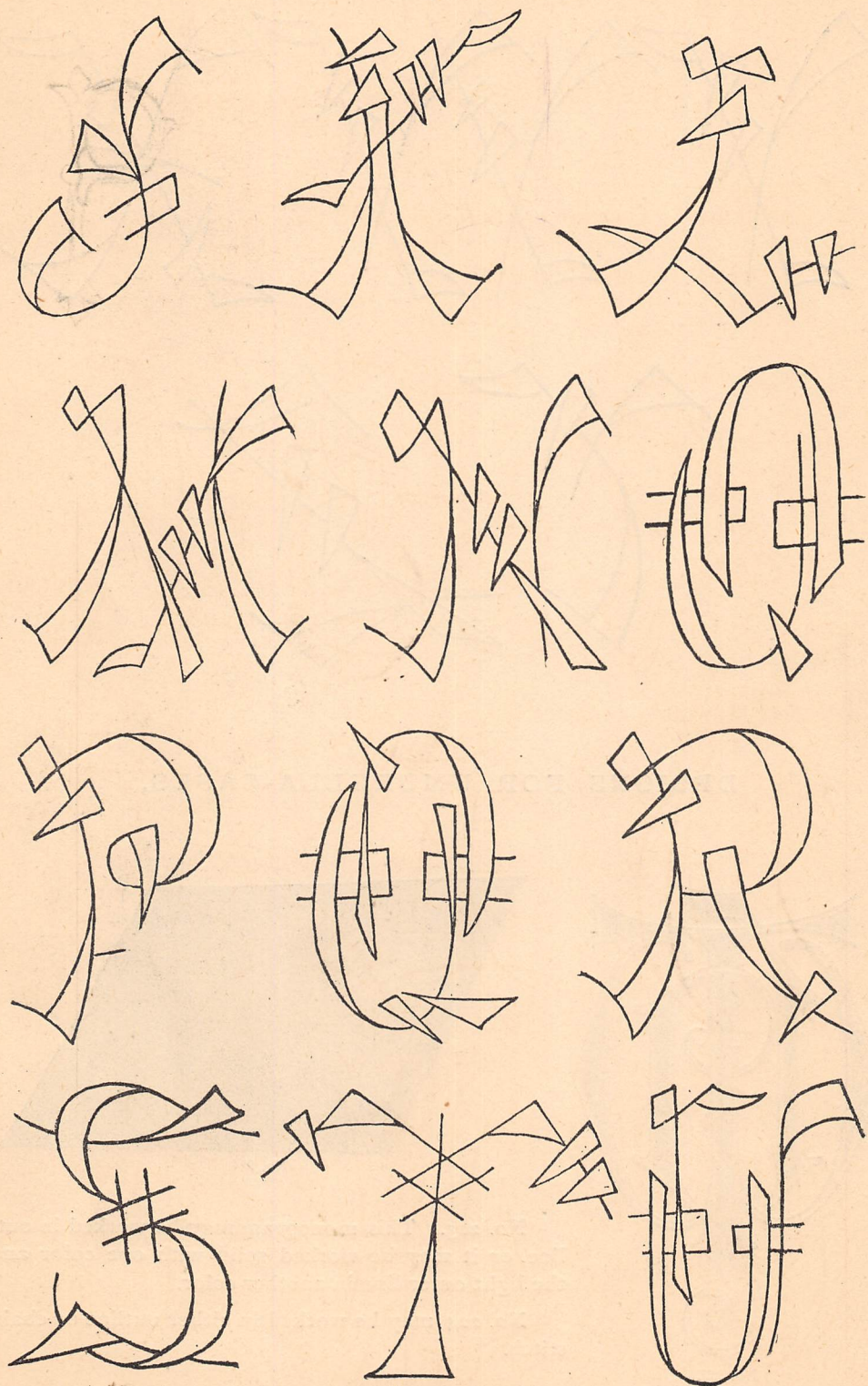
No. 221.

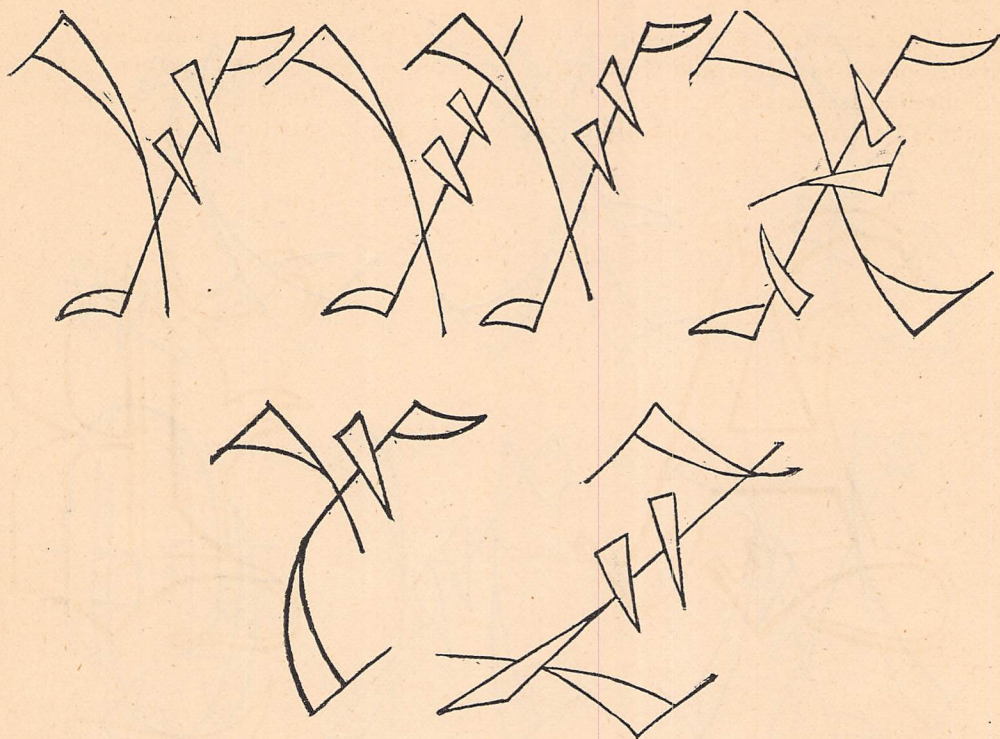
DESIGNS FOR TEA-CLOTHS.

These Japanese letters (so called) are very fashionable and much in demand at the present time. They are pretty for five-o'clock-tea cloths, worked in outline-stitch, with silk, crewel, or cotton; or they are very suitable for etching. They look very well on splashers, tidies, etc.

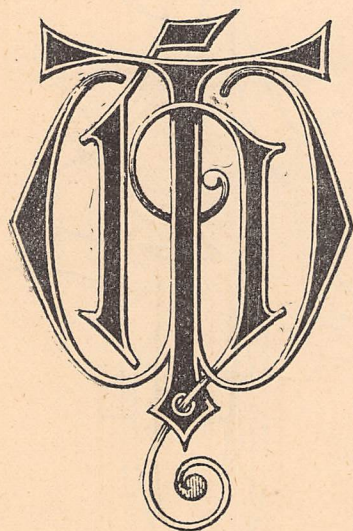
No. 222.



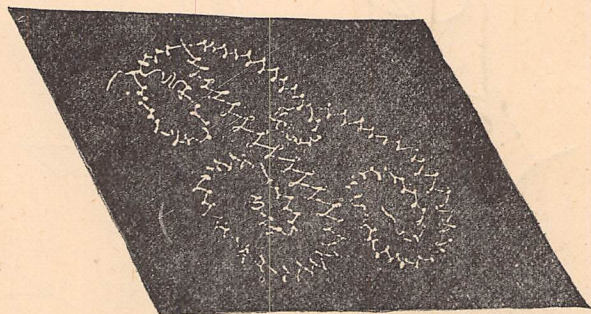




DESIGNS FOR UMBRELLA-CASES.



No. 223.



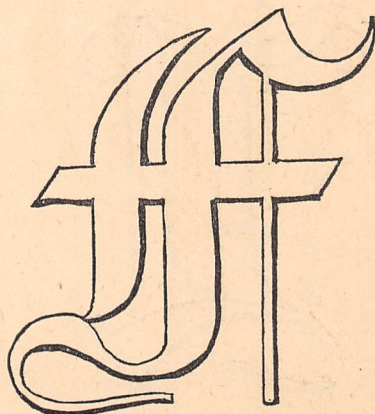
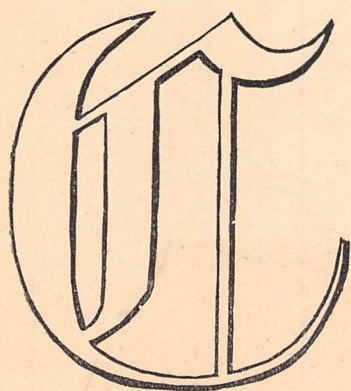
No. 224.

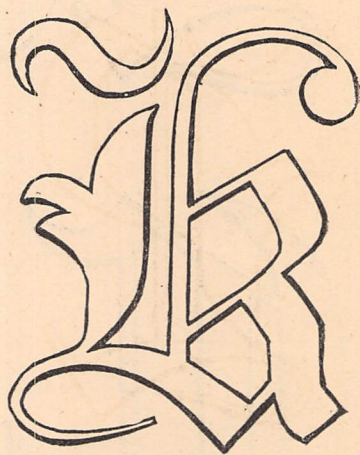
No. 223. This monogram may be worked in outline, or it may be worked solid with one color and the light outer line in another color.

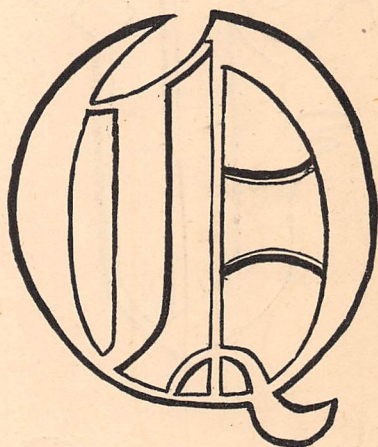
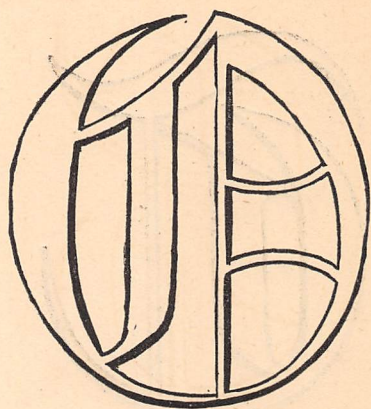
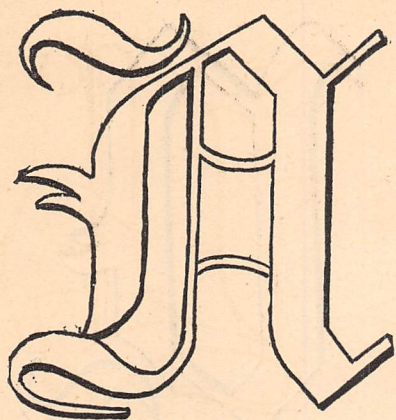
No. 224 may be worked in either outline or chain stitch.

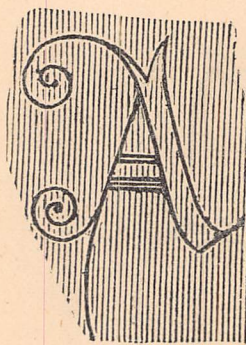
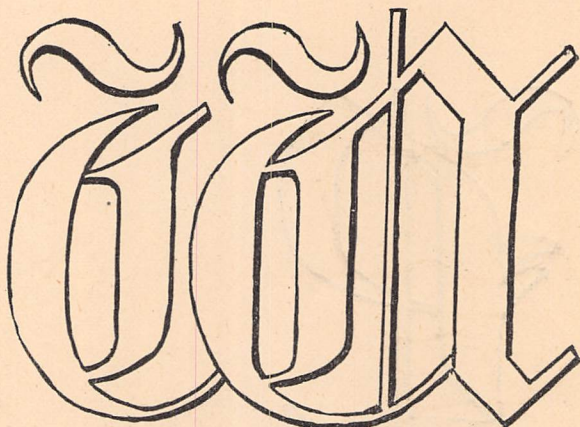
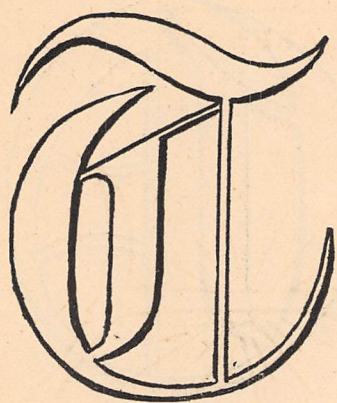
This alphabet, in German text of large size, will be found convenient for various purposes. It would look well used to mark the owner's initials on linen umbrella-cases (made to hang flat, like a wall-pocket). For this purpose the letters should be worked in outline-stitch, with colored marking-cotton, crewel, or silk.

No. 225.









No. 226.

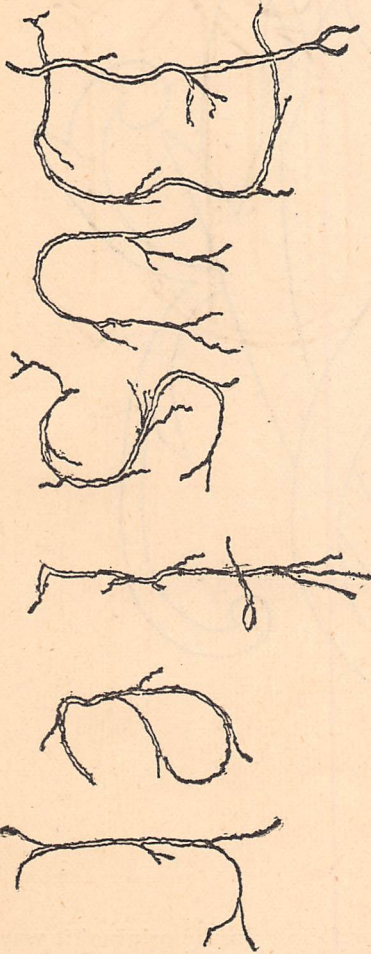


No. 227.

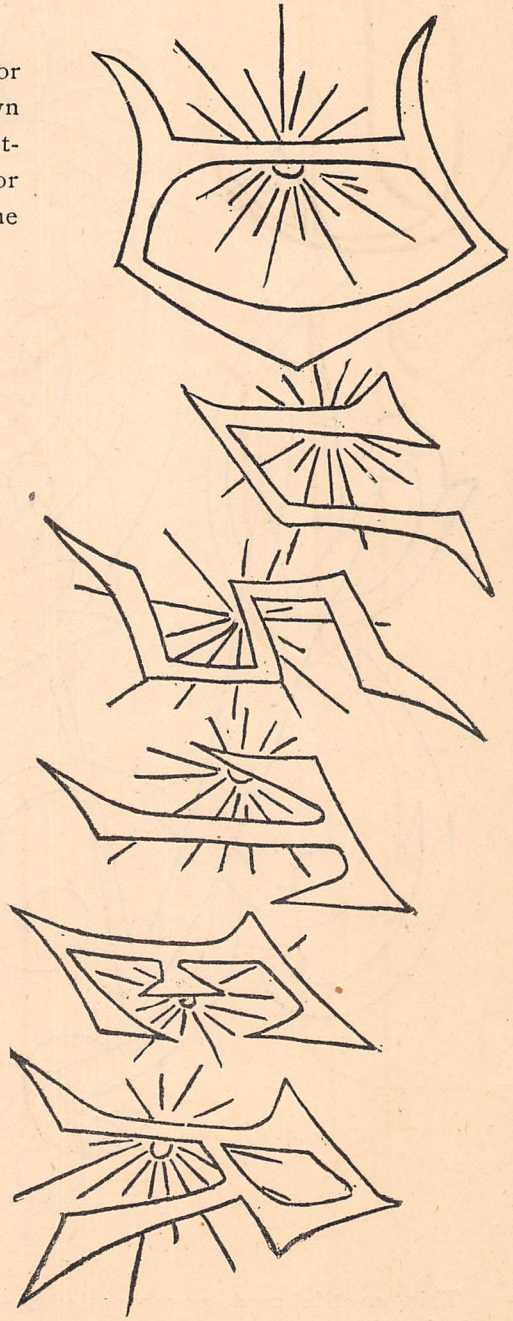
Nos. 226 and 227. These letters are to be worked in outline-stitch, with colored cotton or etching-silk.

DESIGNS FOR DUSTER-CASES.

These designs (Nos. 228 and 229), for the outside of duster-cases, may be drawn with etching-ink, or embroidered in outline-stitch, with colored cotton, crewel, or washing-silk. They are very handsome for the purpose intended.



No. 228.



No. 229.

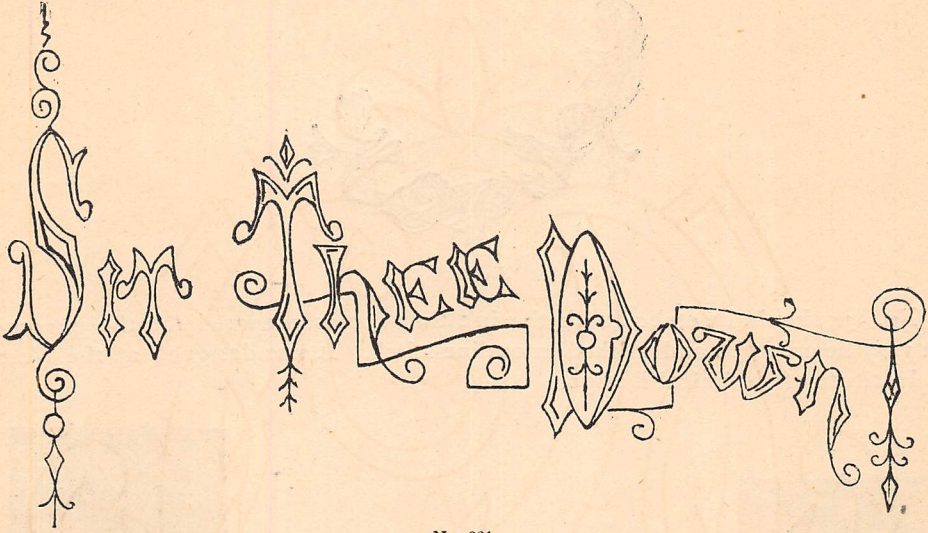
DESIGN FOR PORTFOLIOS.



No. 230.

This beautiful monogram was designed for a portfolio. In the original it was worked on leather with gold thread.

DESIGNS FOR TIDIES.

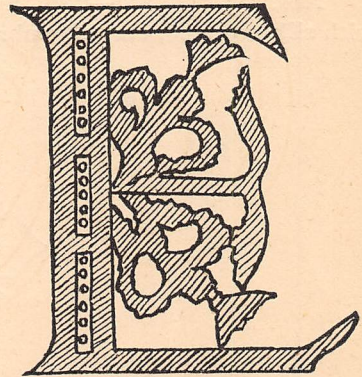


No. 231.

The motto shown in No. 231 is meant for tidies. It is worked in outline-stitch, with colored embroidery-cotton, silk, or crewels.



No. 232.



No. 233.

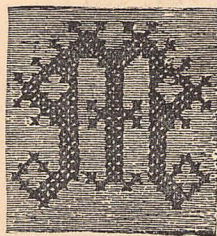
No. 232—"S." This letter would look well worked in outline, or appliqué, like No. 233.

No. 233—"E"—is very handsome worked in red silk relieved with gold. Or it would look well cut out of silk and appliqué on plush.

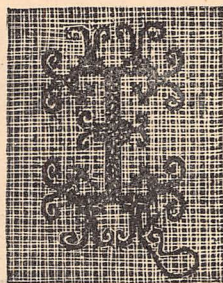


No. 234.

No. 234 should be etched with the ink that comes prepared for the purpose, or it may be enlarged and worked in outline-stitch. It was designed at the Women's Institute of Technical Design.

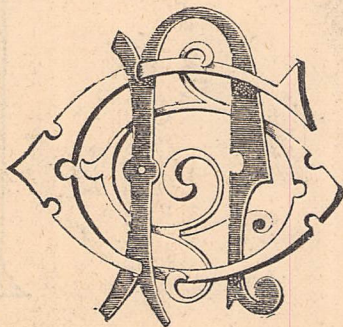


No. 235.



No. 236.

Nos. 235 and 236—"M" and "I." These initials are worked in cross-stitch, with silk, worsted, crewel, embroidery or marking cotton.

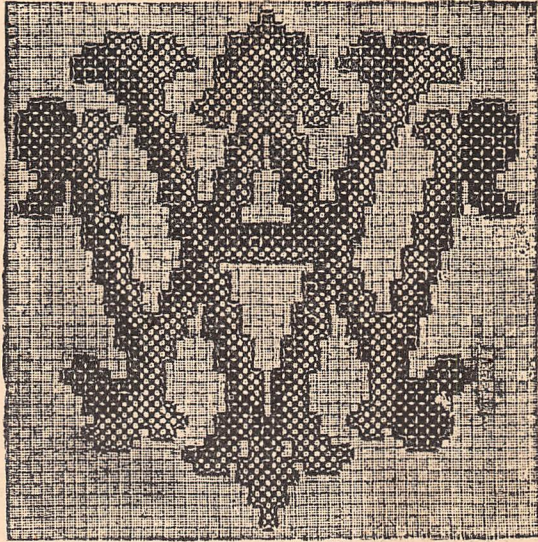


No. 237.

No. 237—"G N"—may be worked in outline-stitch, with silk, crewel, etc., according to the nature of the material on which it is embroidered. It would look very well with the "G" worked in outline in one color and the "N" worked solid in another color.

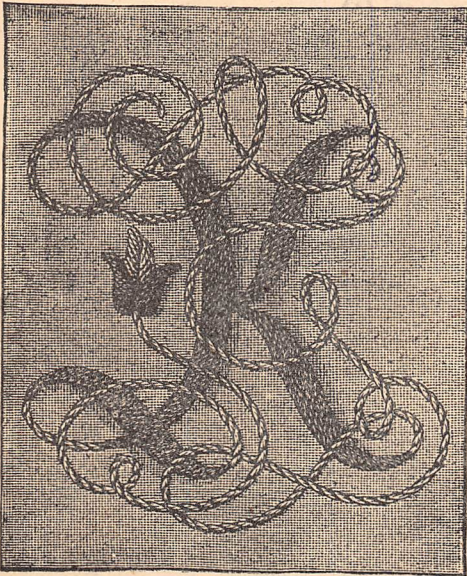
DESIGNS FOR SOFA-CUSHIONS.

No. 238. This monogram is to be worked in cross, open cross, and back stitches. To keep the stitches even, tack canvas over the material, drawing the canvas out thread by thread when the work is finished. This design may be worked in colored cotton, in marking-flosselle, or (if used for Berlin-wool work) in Berlin-wool. It is very appropriate for sofa-cushions, umbrella-cases (made flat, of brown linen, to hang against the wall like a shoe-bag), shoe-bags, etc.

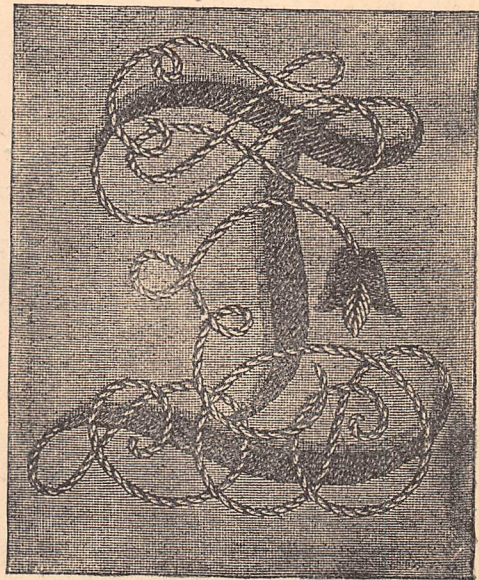


No. 238.

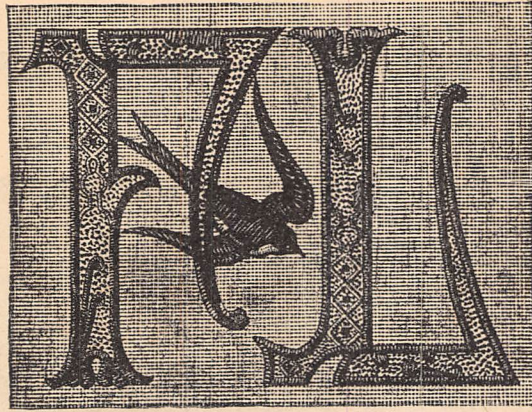
Nos. 239 and 240. These two handsome and showy letters would be very effective on sofa-cushions, worked in cording and satin stitches.



No. 239.



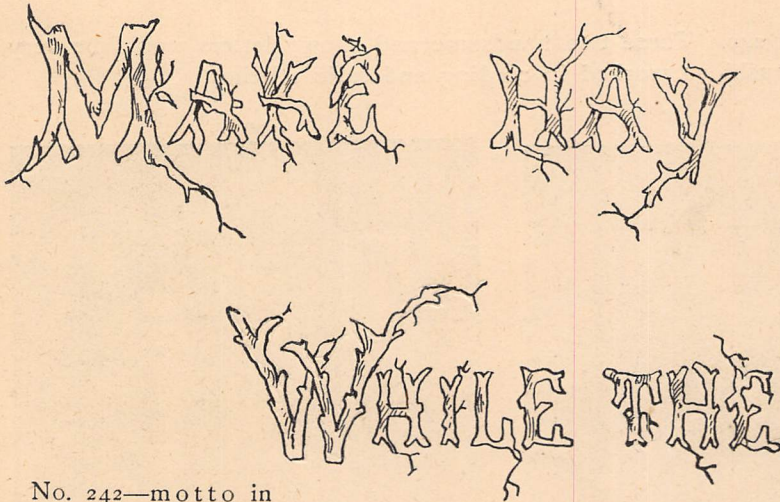
No. 240.



No. 241.

No. 241—"F L." These simple yet beautiful letters are very handsome for sofa-cushions, carpet-bags, etc. They are appliqué—that is, cut out and sewed on and embroidered at the edge and on the letters.

DESIGNS FOR WORK-APRONS.



No. 242—motto in rustic letters—is very pretty for work-aprons. It may be worked with silk, crewels, or colored marking or embroidery cotton, in outline-stitch.



No. 242.

Get-thy-Spindle
 ————— and thy
 Distaff ready

— And God
 will send thee Flax.

No. 243.

No. 243. Work in outline-stitch, with silk, crewel, or colored marking-cotton.

A stitch in time
 ————— Saves nine

No. 244.

No. 244. Work in outline or satin stitch, with silk, embroidery-cotton, or crewels. Pongee aprons with brown lettering are very pretty and in good taste.

How doth the
 little busy Bee

No. 245.

No. 245. In outline-stitch, with colored embroidery-cotton, silk, or crewel.

Monogram of Henry II. of France and Diana of Poitiers.



No. 246. This beautiful historical monogram, or *chiffre*, as it is called in French, shows the H of the King's name interlaced with the crescent—the emblem of Diana. The crescents also form a D, the first letter of *Deux*

(Second), as well as of Diana. For tapestry, wall-paper, etc., it is a very effective design.

In the design from which this was copied two shades of terra cotta were used.

DESIGNS FOR BUREAU-SCARFS, ETC.

These numerals were copied from a Japanese primer, and are fac-similes of those actually used in Japan. The higher numbers would be very pretty for embroidery—indeed, they all furnish interesting “suggestions” for Japanese forms. They would look well worked solid, or in outline. If solid, colored silk or gold thread would be very effective.

No. 247.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

九

9.

千

1000

十

10

萬

10.000

百

100

億

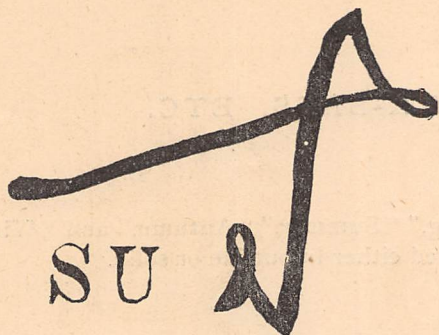
100.000

DESIGNS FOR WORK-BAGS, ETC.

These are the Japanese signs for "Spring," "Summer," "Autumn," and "Winter." They would be very pretty embroidered either in outline or solid.

No. 248.





No. 249.



No. 250.

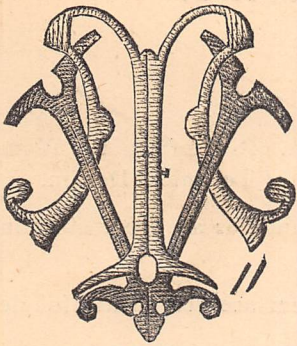
The above are two letters of the Japanese alphabet, *su* and *se*. As the Japanese spell phonetically, a *quasi*-monogram, "Susie," could be made by placing these letters one over the other, as in an ordinary monogram.

DESIGNS FOR TOBACCO-POUCHES.

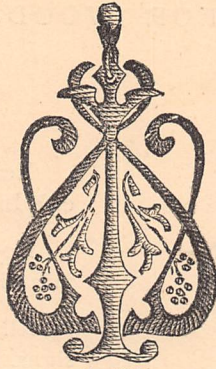


No. 251.

The above initial and sprays in outline-stitch may be worked with silk, crewel, or colored marking-cotton. It is suitable for tobacco-pouches, table-scarfs, etc.



No. 252.



No. 253.

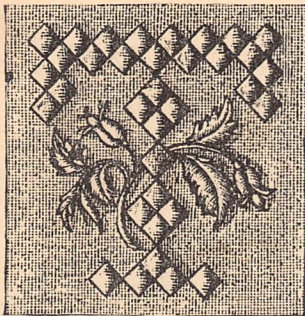


No. 254.

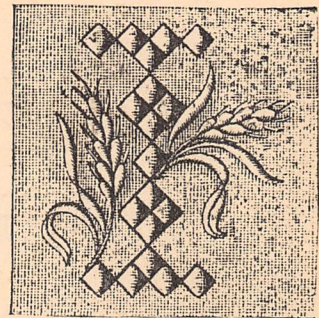
No. 252—"M V"—is intended to be worked in satin-stitch.

No. 253—"I W." Work in satin and outline stitches.

No. 254—"R G"—is to be worked in satin and dot stitches.



No. 255.



No. 256.

Nos. 255 and 256. These letters, formal but handsome, would look very well embroidered on tobacco-pouches with colored silk or crewel. They are also suitable for white embroidery.

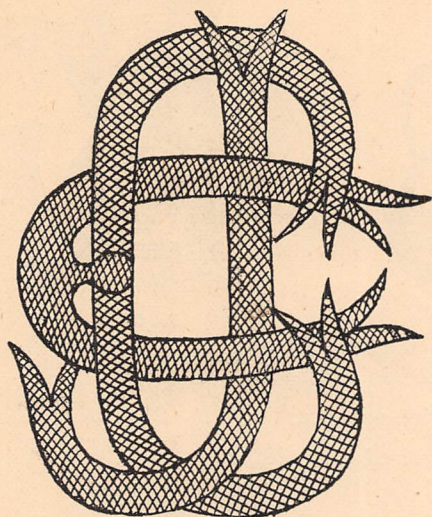
DESIGN FOR LAUNDRY-BAG.



No. 257.

No. 257 is to be worked with red embroidery or marking cotton, in outline-stitch.

DESIGNS FOR WOOD-CARVING.

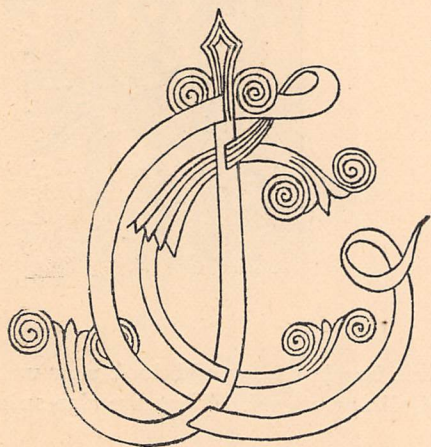


No. 258.

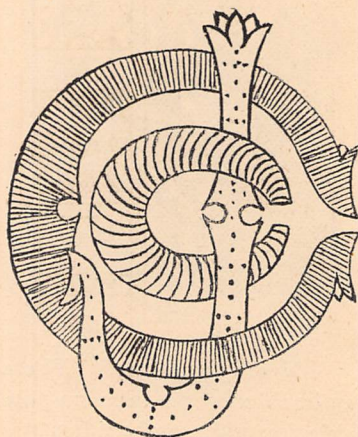
Nos. 258 to 260 are from the Women's Institute of Technical Design.

Nos. 261 and 262 are from old illuminations.

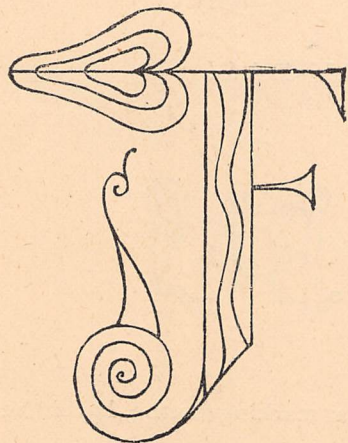
All of them are very beautiful designs.



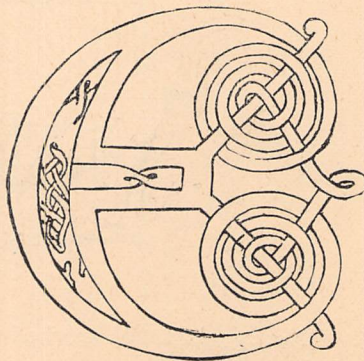
No. 259.



No. 260.

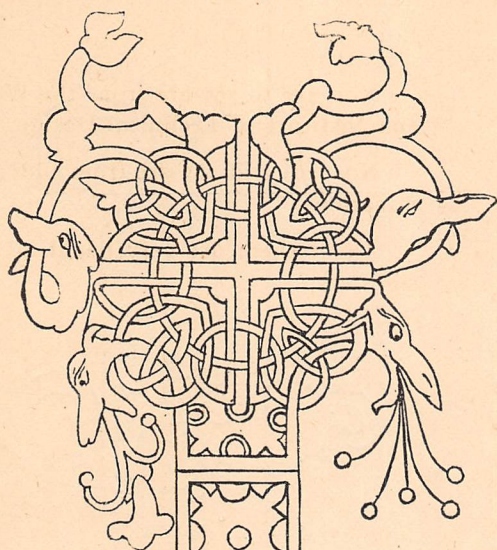


No. 261.

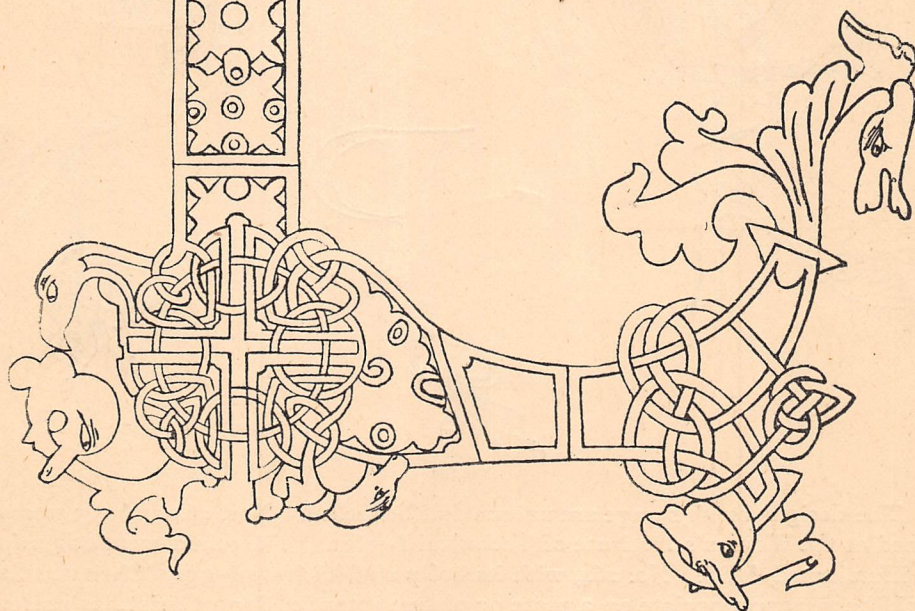


No. 262.

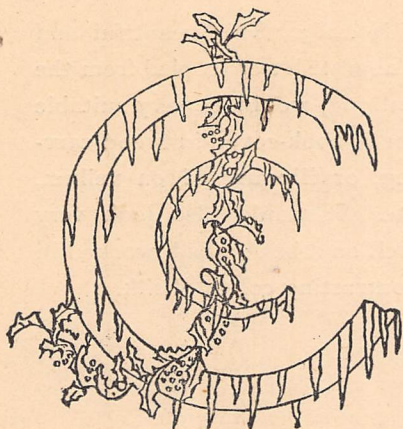
DESIGN FOR BOOK-COVER IN WOOD-CARVING.



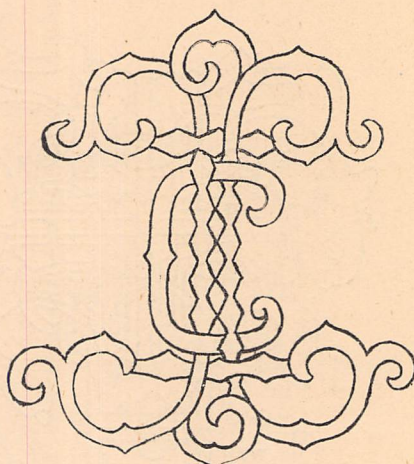
No. 263. This beautiful and elaborate letter (copied from the antique) would be very suitable for a book-cover in wood-carving, or illuminated on vellum, etc. It would also look very well on a bed-spread, worked in contrasting colors of silk.



DESIGNS FOR PAINTING ON CHINA.



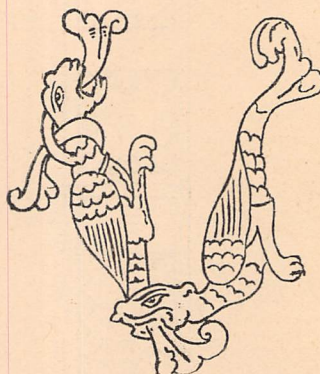
No. 264.



No. 265.



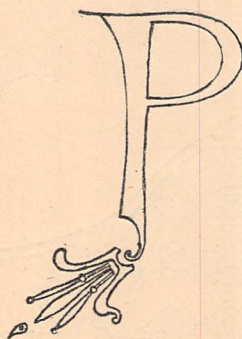
No. 266.



No. 267.



No. 268.



No. 269

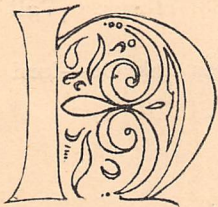


No. 270.

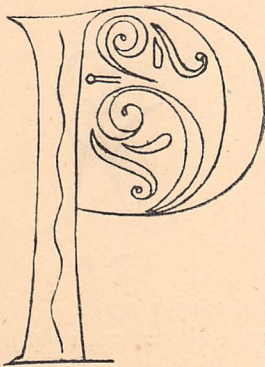
The designs on this page are unique and beautiful. Nos. 264 and 265 were designed at the Women's Institute of Technical Design. The others were taken from old illuminated MSS. No. 264, with its holly and icicles, suggests Christmas, and would be very appropriate on a plate or plaque intended for a Christmas present.

DESIGNS FOR WOOD-CARVING OR HAMMERED BRASS.

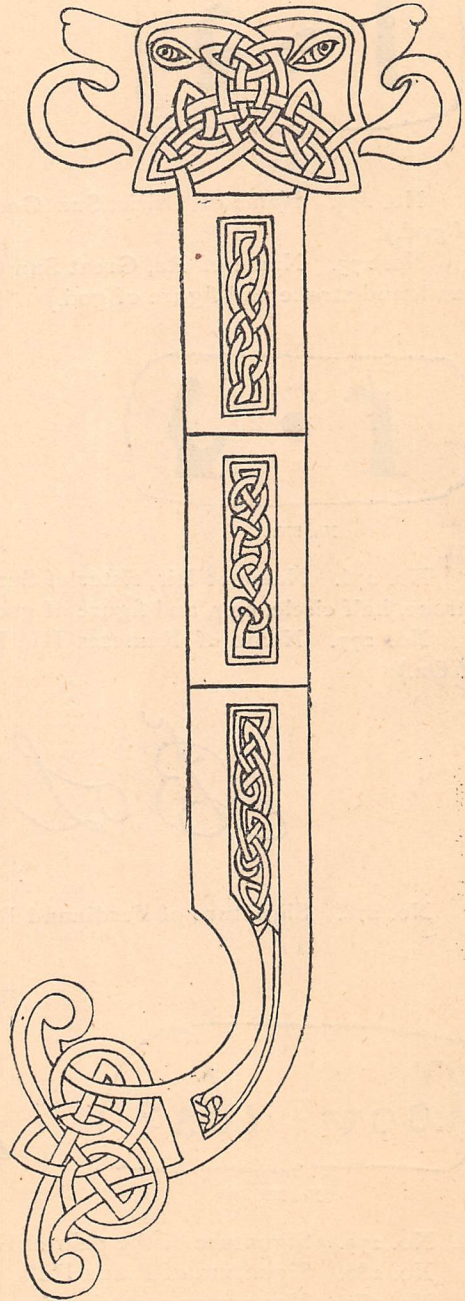
The letter J shown in illustration No. 273 would look very handsome on a book-cover of carved wood. It is taken from an old illumination, as also are Nos. 271 and 272. All of the letters look very well illuminated, and are also appropriate for wood-carving. They are also handsome for hammered-brass work.



No. 271.



No. 272.

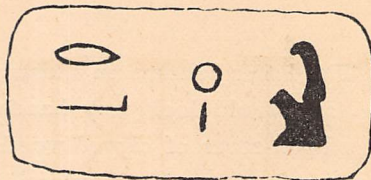


No. 273.

Egyptian Cartouches and Monograms of Dutch Painters.



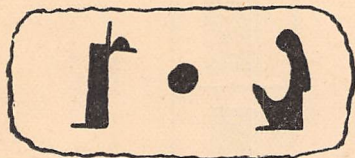
No. 274.



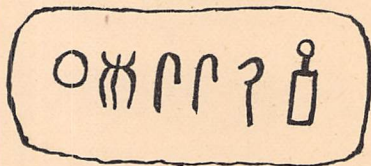
No. 275.

No. 274. Name of Osiris, Sun God of Egypt. (Tall throne, eye, and figure of god.)

No. 275. Name of Ra, Great Sun God of Egypt. (Sign for R [○], extended hand, and stroke and figure of god.)



No. 276.



No. 277.

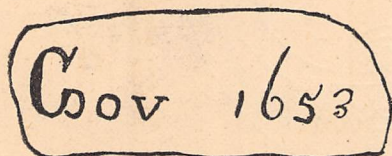
No. 276. Name of Isis, sister of Sun God Osiris and mother of Horus. (Tall throne, half circle, egg, and figure of goddess.)

No. 277. Name of Rameses III., King of Egypt. (Rameses hak On—lord of On.)

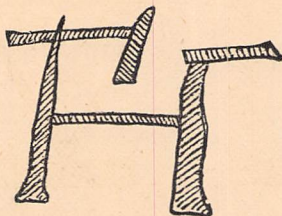
Bol v 1667 v

No. 278.

No. 278. Signature of Ferdinand Bol, painter.



No. 279.



No. 280.



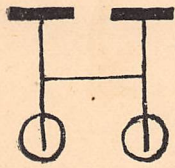
No. 281.

No. 279. Signature of the painter Gerard Dow. (Leyden, 1613-1675.)

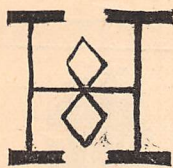
No. 280. Signature of Franz Hals, painter. (Antwerp, 1584; Haarlem, 1666.)

No. 281. Monogram sometimes used by the painter Jacob Ruisdael. (Haarlem, 1635-1682.)

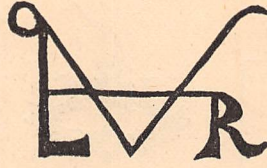
ANCIENT HISTORIC MONOGRAMS.



No. 282.



No. 283.

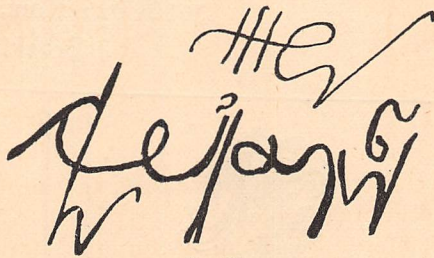


No. 284.



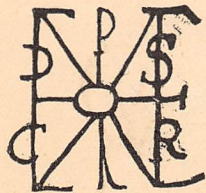
No. 285.

- No. 282. Signature of Otto, the German Emperor of the Romans, in 1452.
 No. 283. Same in 1461—twenty-second year of reign.
 No. 284. Same in 1468—thirty-third year as King, seventh as Emperor.
 No. 285. Monogram of Lotharius III., Emperor of the Romans.

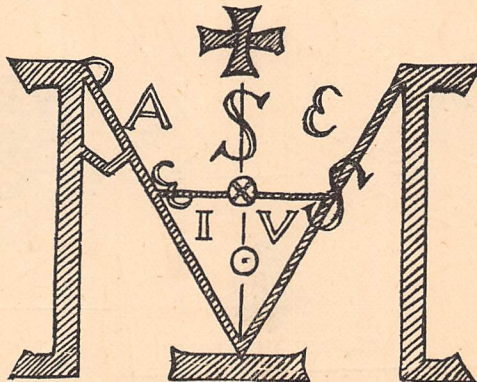


No. 286.

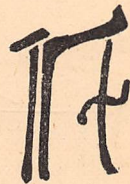
- No. 286. Signature of Andronicus Paleologus, Emperor of the Romans.



No. 287.



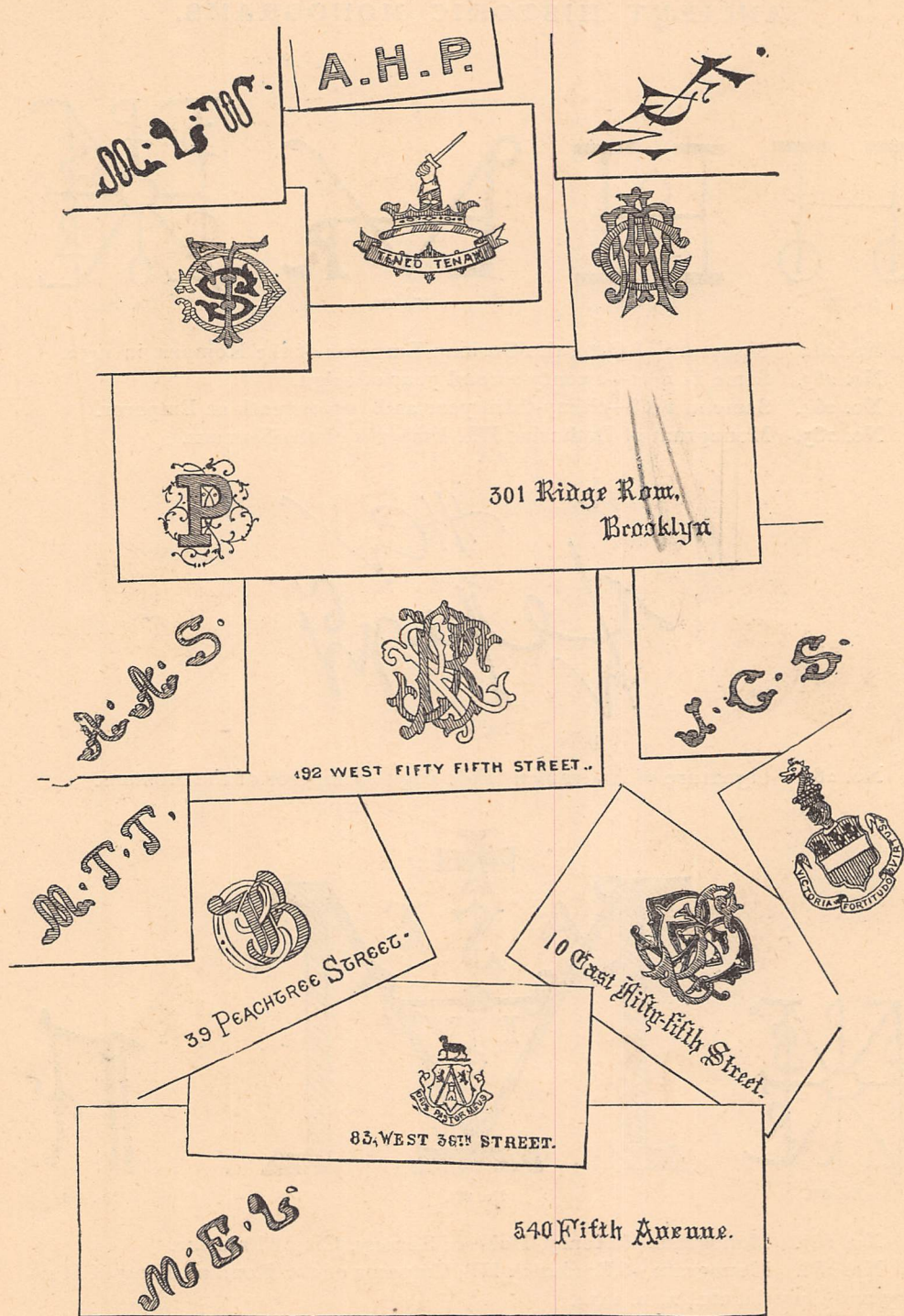
No. 288.



No. 289.

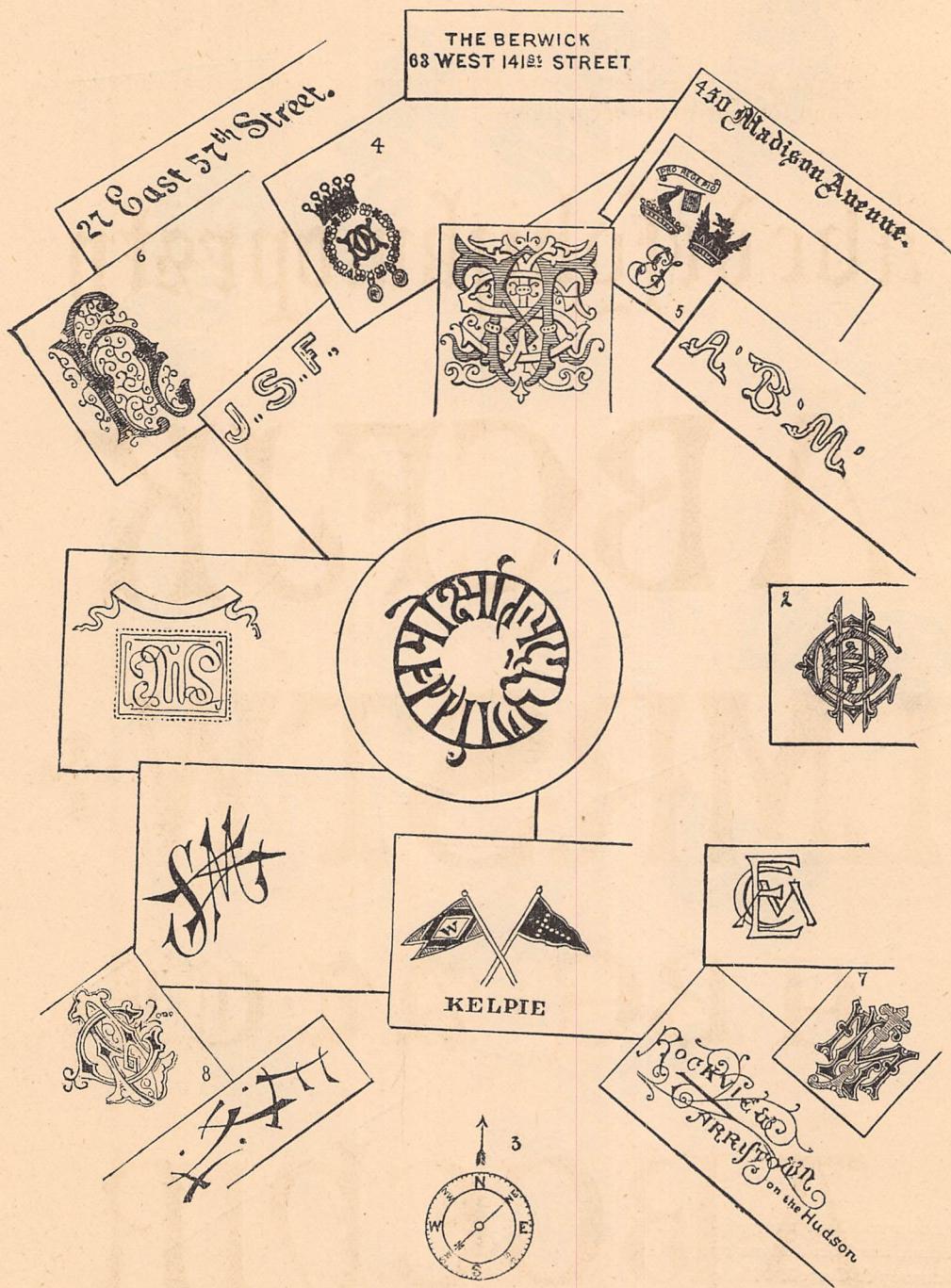
- No. 287. Monogram of Henry, Duke of Saxony, Count Palatine.
 No. 288. Monogram of Frederick III., Emperor of the Romans, King of Hungary and Austria, etc., A. D. 1474.
 No. 289. Monogram of Andronicus Paleologus, Emperor and Moderator of the Romans (Greeks), A. D. 1330. (Initial Greek P.)

Designs for Monograms and Initials for Note-Paper.



No. 290. This page shows new styles of monograms, initials, crests, etc., for stationery, from designs made by Dempsey & Carroll.

DESIGNS FOR LETTERING, ETC., FOR NOTE-PAPER.



No. 292. Design No. 4 is Lord Dufferin's crest and monogram. No. 5 is that of Sir Edward Thornton, late British Minister at Washington. Other designs are from *Demorest's Magazine*.

DESIGNS FOR ECCLESIASTICAL EMBROIDERY.

Nos. 293 to 303. These letters are appropriate for ecclesiastical embroidery, texts, etc., and for Christmas decorations.

a b c d e f g h i j k m o p r s t y

No. 293.

A B C F J K

No. 294.

L M R S T W 

No. 295.

· H B E · A E · C F ·

No. 296.

A B C E H I R

No. 297.

STN · ANRG ·

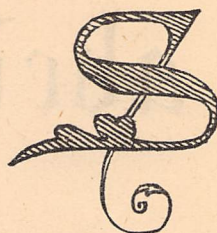
No. 298.



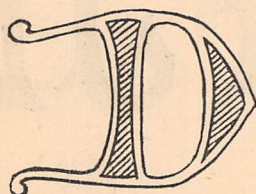
No. 299.



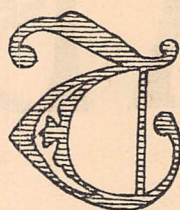
No. 300.



No. 301.

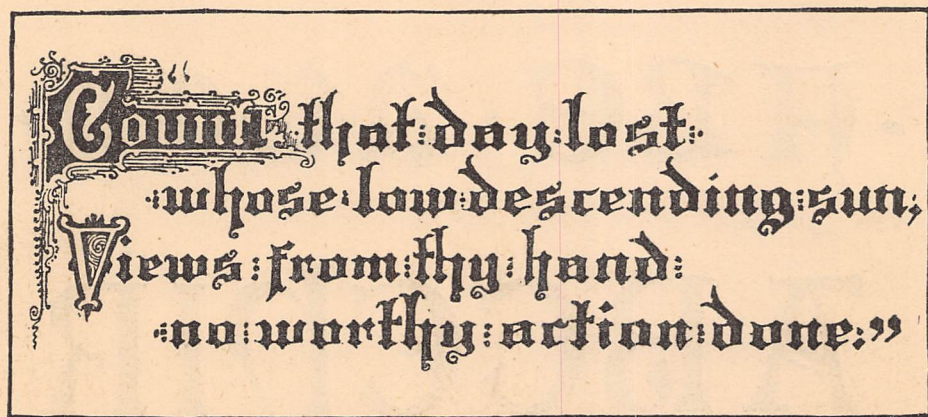


No. 302.

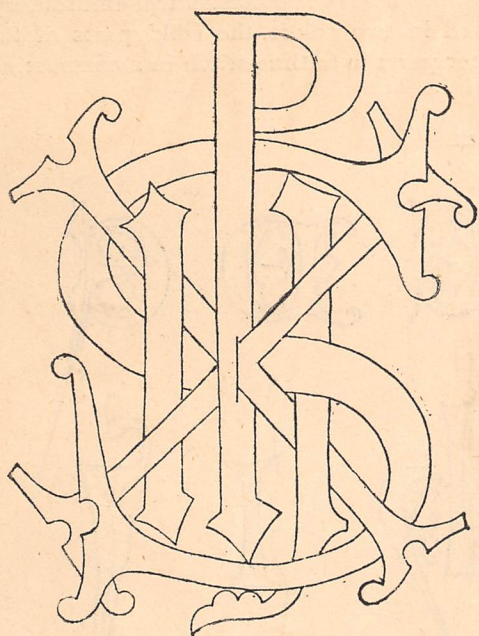


No. 303.

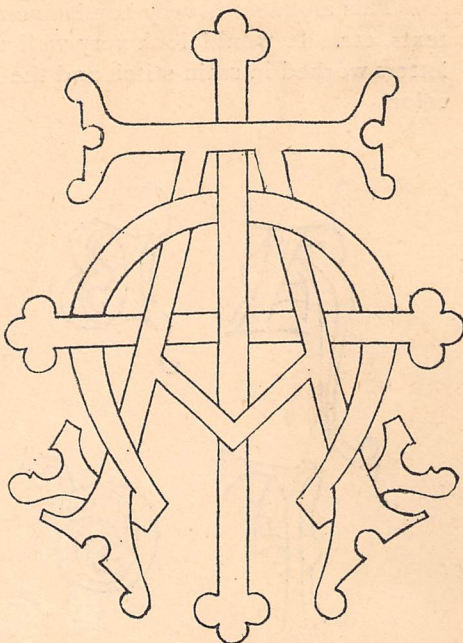
No. 304. This text would look best if it were handsomely illuminated, or it may be embroidered in satin-stitch or in cross-stitch on perforated card.



No. 304.



No. 305.



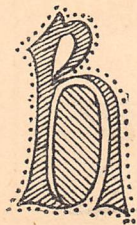
No. 306.

Nos. 305 and 306. These two ecclesiastical monograms should be worked in satin-stitch, with gold or yellow silk, or they may be cut out of yellow silk or cloth and appliqué on book-marks, altar-cloths, etc.



No. 307.

Nos. 307 to 310. These letters would look handsome embroidered, or they would look well cut out and appliqué on a material of another color.



No. 308.



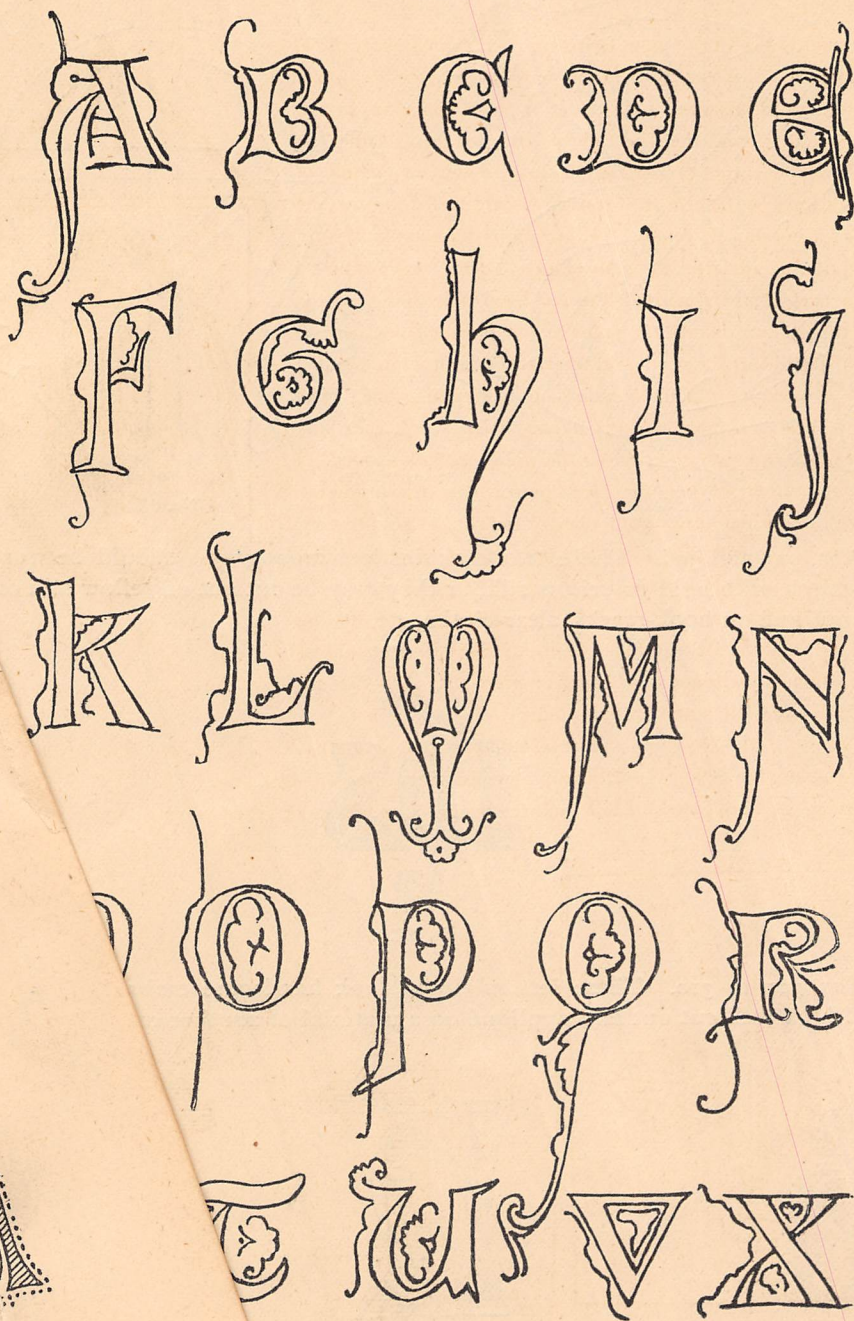
No. 309.

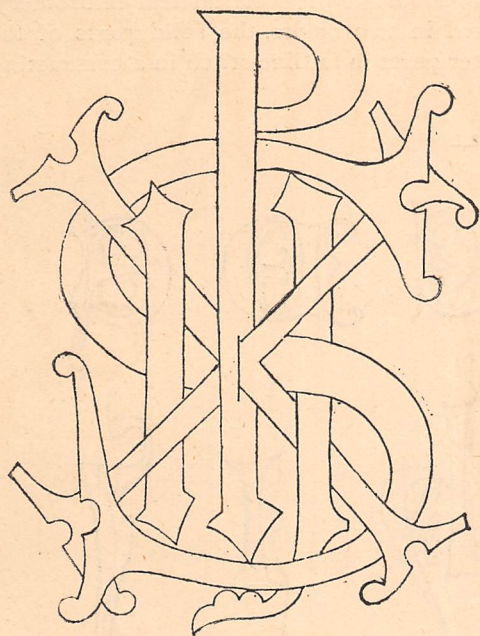


No. 310.

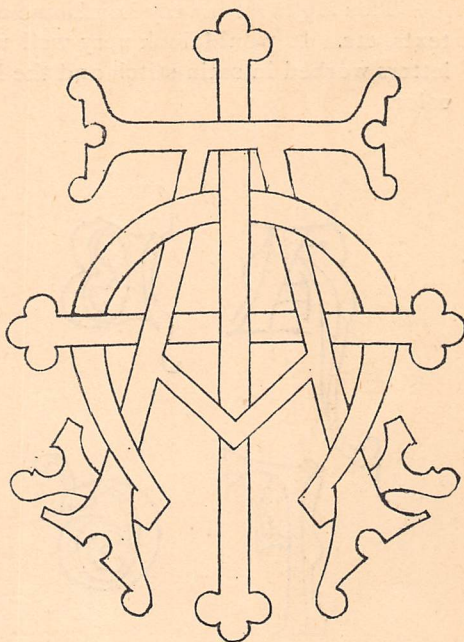
This alphabet is very handsome and appropriate for ecclesiastical embroidery, texts, etc. It would look very well worked in two colors, the solid parts of the letters worked in satin-stitch and the lighter parts in outline-stitch in a contrasting color.

No. 311.





No. 305.



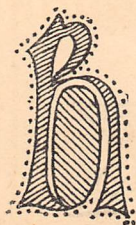
No. 306.

Nos. 305 and 306. These two ecclesiastical monograms should be worked in satin-stitch, with gold or yellow silk, or they may be cut out of yellow silk or cloth and appliqué on book-marks, altar-cloths, etc.



No. 307.

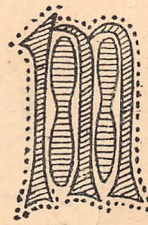
Nos. 307 to 310. These letters would look handsome embroidered, or they would look well cut out and appliqué on a material of another color.



No. 308.



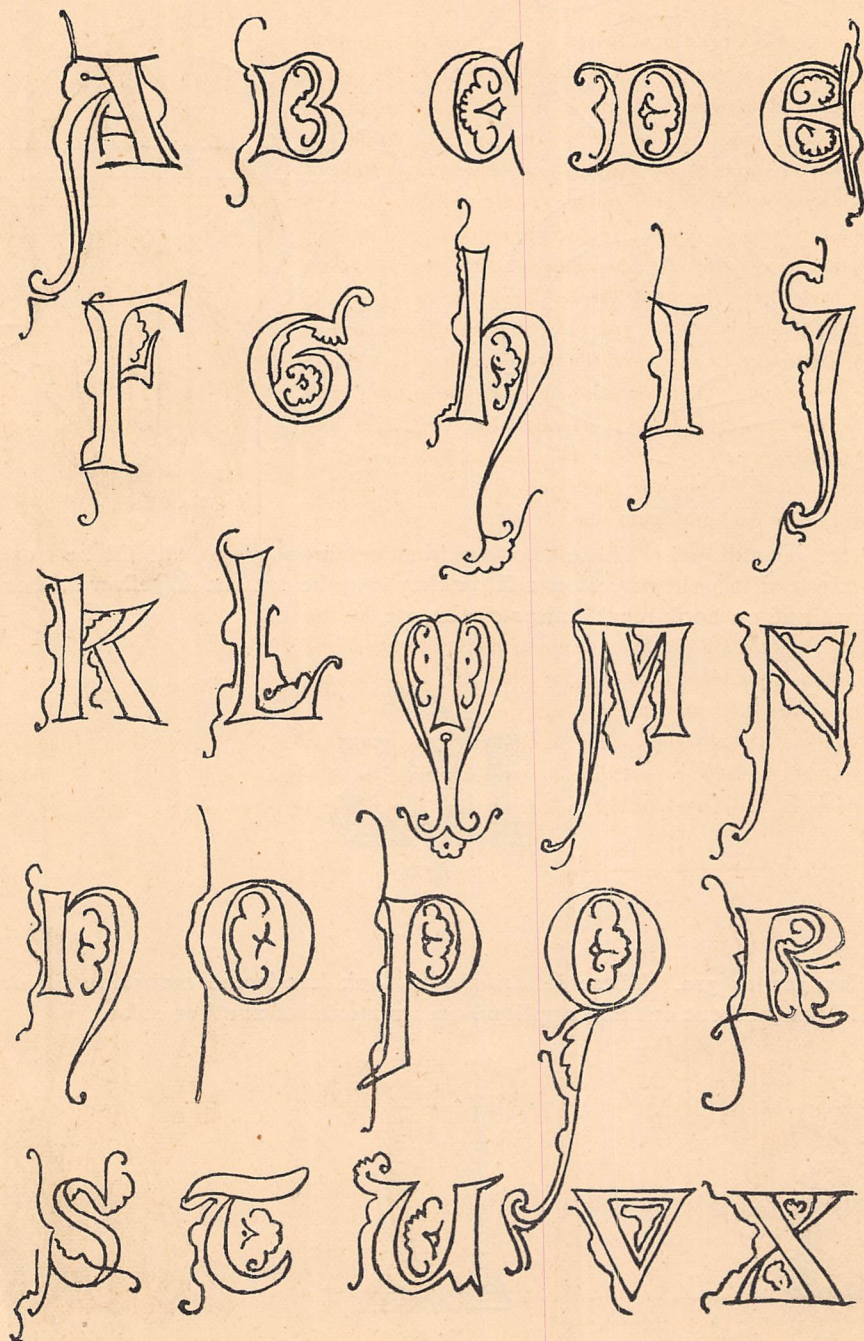
No. 309.



No. 310.

This alphabet is very handsome and appropriate for ecclesiastical embroidery, texts, etc. It would look very well worked in two colors, the solid parts of the letters worked in satin-stitch and the lighter parts in outline-stitch in a contrasting color.

No. 811.



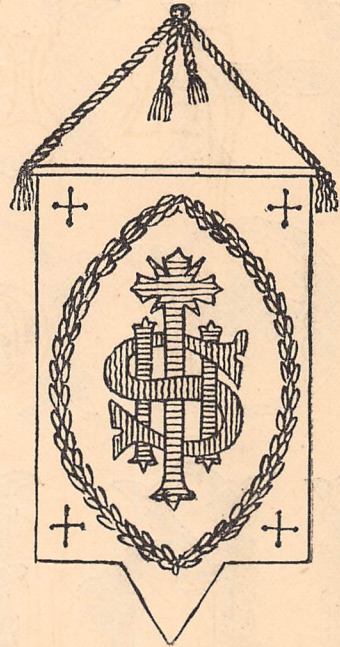
DESIGNS FOR CARD-BOARD EMBROIDERY.

FOR BOOK-MARKS, SERMON-CASES, BANNERS, ETC.

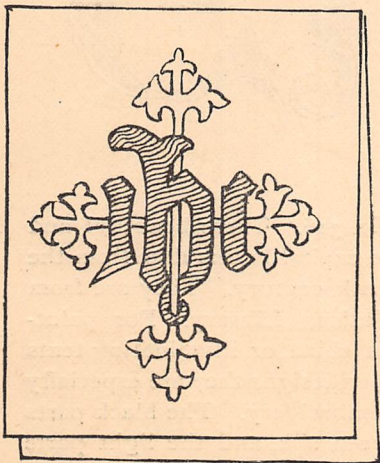
Cut the letters out of thin Bristol board, color them yellow, and tack them down carefully on the material to be embroidered. This latter should be sewed (or if velvet or plush, pasted) to brown holland, which should then be tightly stretched in a frame. A strand of yellow carpet-thread may be fixed down the middle of all straight lines or the center of rounds of card-board, to give the work the appearance of relief. Yellow purse-silk or gold-twist of short lengths is used for the embroidery. Bring the needle up from the back of the frame on the left-hand side and pass the thread over the card-board, the point of the piercer being used to lay it flat, and insert the needle on the right side in a line parallel to where it came up. This operation is a very nice one. The thread or purse-silk must be kept evenly twisted and each line laid down with great regularity, as the whole work is spoiled by one irregular stitch. When the card-board is covered outline the letters with a couched line of gold, blue, or red cord or gold-thread. This couched line will take away any unevenness of outline that may have been made in working.

No. 312 is for a banner. The "I" should be in gold silk, the "H" in red, and the "S" in blue, while all the letters should be outlined in black, the foundation being of white silk. The wreath is worked in satin-stitch and flat embroidery.

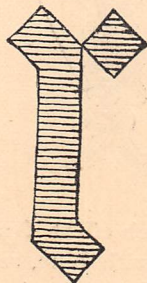
No. 313—"I H C"—suitable for sermon-cases, book-marks, etc., is worked thus. The cross is worked in gold purse-silk or gold thread, couched with a line of black silk. The "I H C" is in crimson silk, couched with pale blue silk, and the background is blue or green velvet.



No. 312.



No. 313.

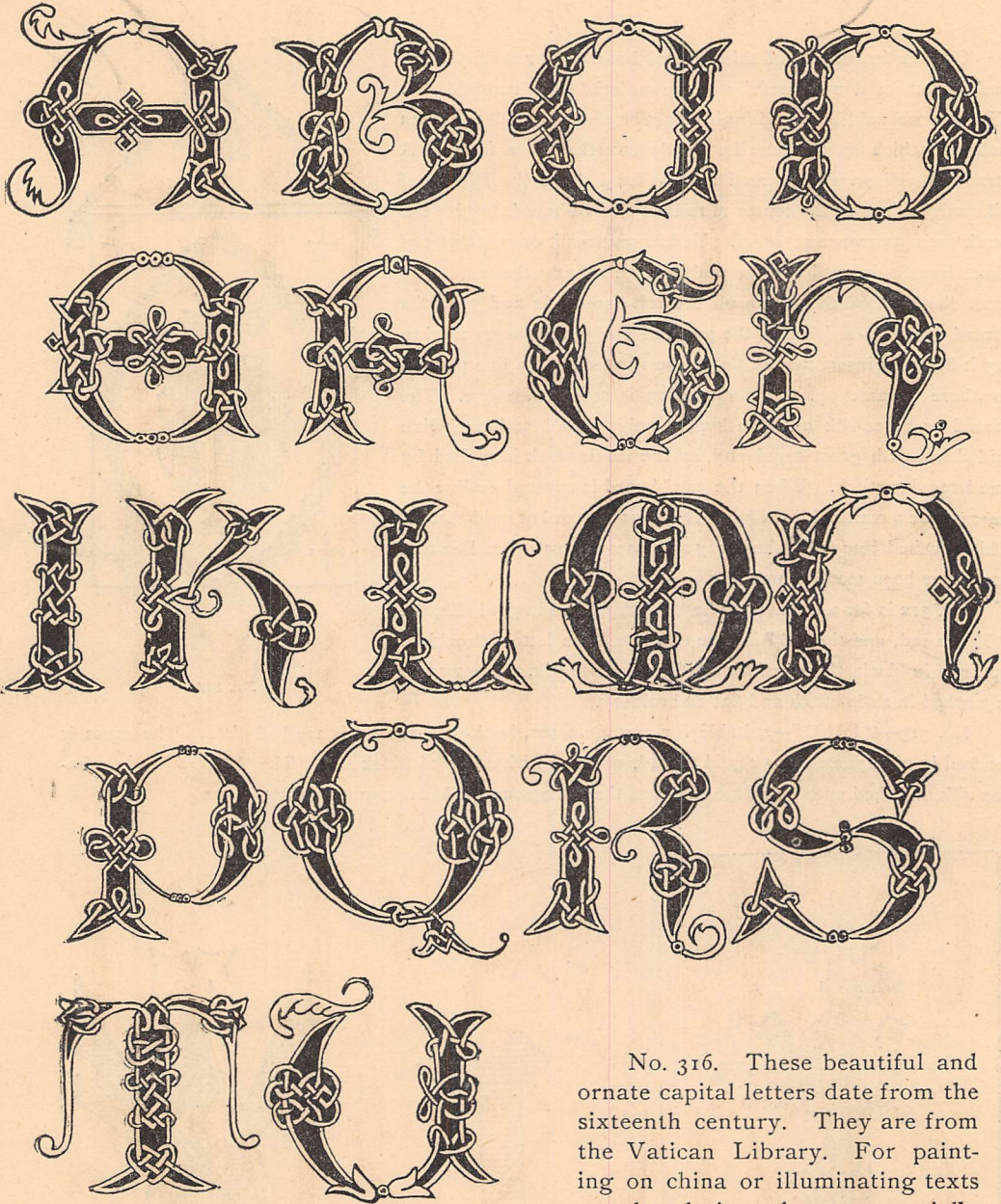


No. 314.



No. 315.

ALPHABETS FROM ANCIENT MSS. AND BOOKS.

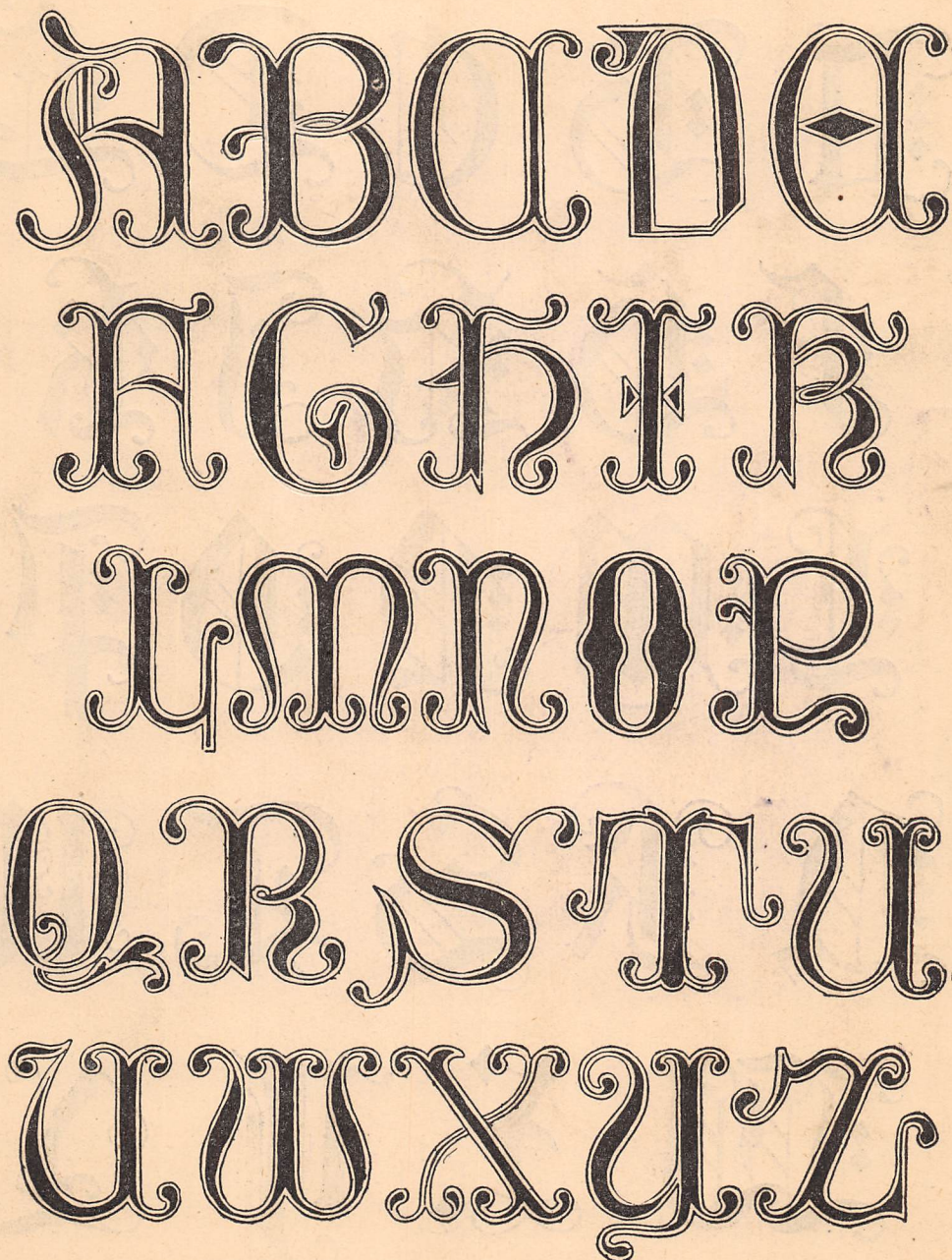


No. 316. These beautiful and ornate capital letters date from the sixteenth century. They are from the Vatican Library. For painting on china or illuminating texts or other designs they are especially

suitable; or they would have a rich effect if used in embroidery. The black parts could be worked in satin-stitch, with blue, red, or green silk, and the light parts would be most effective worked with gold-thread or yellow silk.

The letters on this page, from a twelfth-century MS. in the Bodleian Library, Oxford, England, are very suitable for handkerchiefs, under-linen, towels, etc. They may be worked either in outline-stitch, with colored embroidery-cotton, or the black part may be worked in satin-stitch, with the surrounding white line in overcast or cording stitch.

No. 317.



The beautiful alphabet here shown is from the prayer-book of Albert Dürer, "the evangelist of art," as Longfellow called him. Its date is the sixteenth century. These letters would be suitable for many purposes, but especially so for marking house-linen. Work in satin and overcast stitches, with white or colored embroidery-cotton.

No. 318.



These quaint and interesting letters, selected from Italian MSS. of the sixteenth century, are very well adapted to embroidery. They are florid in character—nevertheless their forms are graceful and the outlines distinctly marked. They would be very pretty for five-o'clock-tea cloths, work-bags, handkerchiefs, etc. The solid parts should be embroidered in satin-stitch, while for the light lines overcast or cording stitch may be used. Either white or colored embroidery-cotton would be suitable for them, or silk if they are used for work-bags.

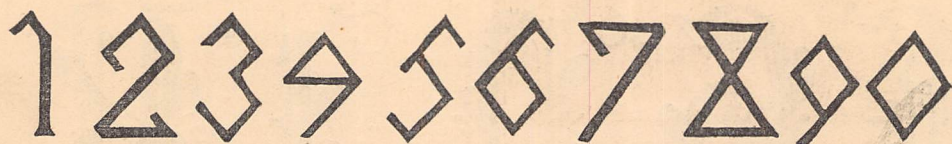
No. 319.





NUMERALS FROM ANCIENT MSS.

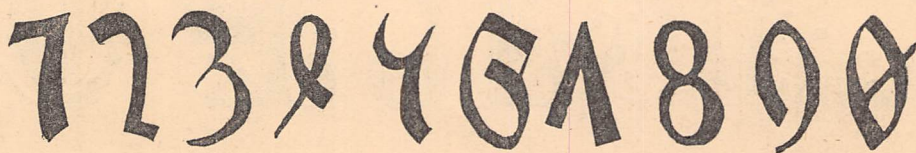
These numerals are admirably adapted to the taste of the present day, being of a simple and archaic but artistic form. For bed-linen, towels, table-cloths and napkins, and under-clothes they are very well adapted. Care should be taken, when numerals are used in connection with initials or monograms, that the former should correspond in style with the latter, or at least that they should not be of a widely different and so inharmonious character.



No. 320 belongs to the ninth century, and should be worked in cross stitch, with colored cotton, although satin-stitch and white cotton could be used.



No. 321, also of the ninth century, is more florid in character, and should be worked in satin and overcast stitch.



No. 322 belongs to the fourteenth century. These numerals may be worked with colored cotton, in outline-stitch, or with white cotton, in satin-stitch.



No. 323 is intended to be worked according to the directions given for working No. 322.

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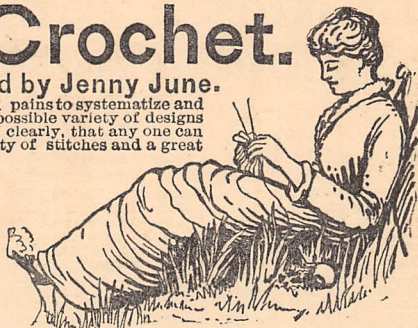
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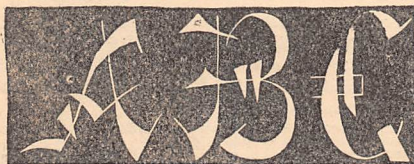
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